

Childhood Education

**MATERIALS
and
EQUIPMENT
April 1948**

JOURNAL OF THE ASSOCIATION FOR CHILDHOOD EDUCATION

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Childhood Education

*The Magazine
for Teachers
of Children*

*To Stimulate Thinking
Rather Than
Advocate Fixed Practice*

Next Month—

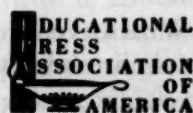
The May issue is devoted to workshops. Several kinds are described:

A state-wide workshop organized on a county basis; a college campus workshop; a workshop within a public school system; a cooperative workshop developed by A.C.E. members, a public school system, and a state university.

Two articles describe workshops in curriculum making and in creative arts. Children, too, have workshops as described by their participating parents and teachers.

Virgil Herrick, in an overall article, discusses workshop patterns and processes. Laura Zirbes' editorial highlights workshops as effective ways of living and learning.

News and reviews complete the issue.



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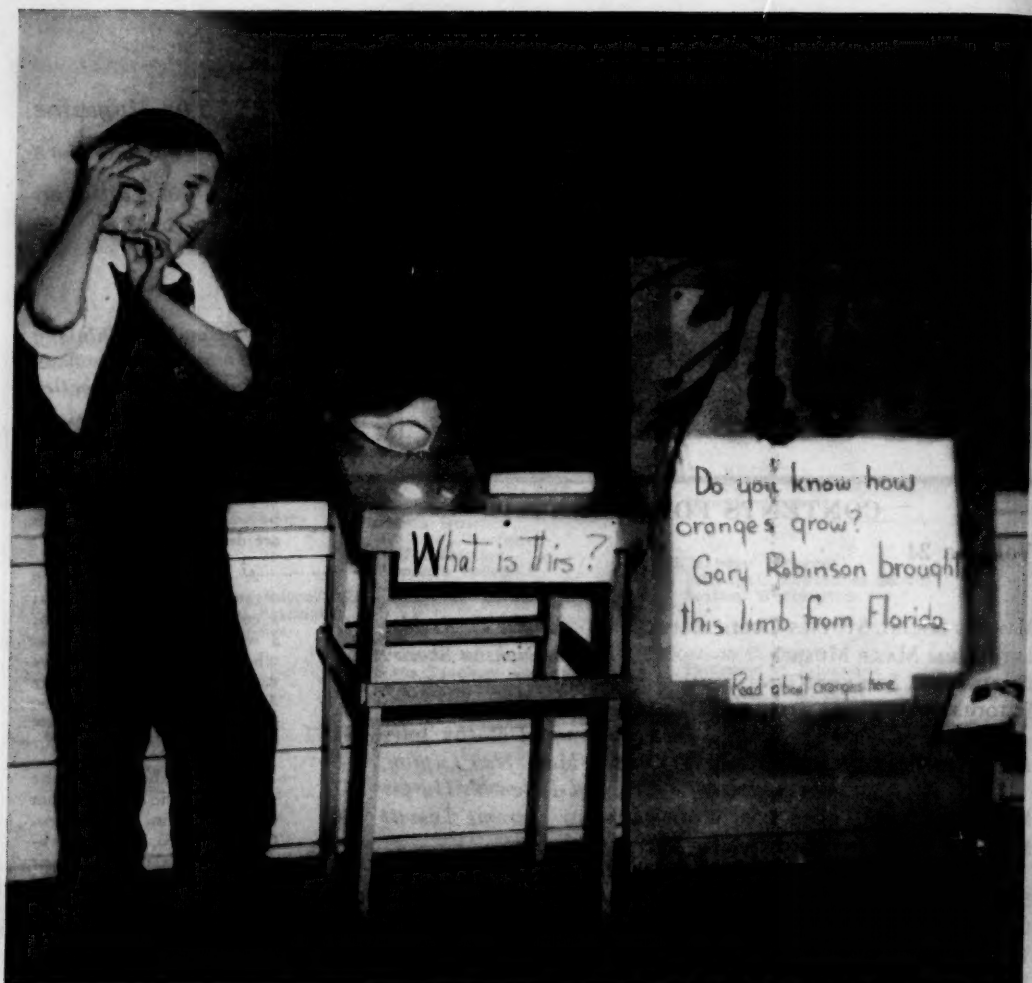
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Parker School District, Greenville, S. C.

WHATSOEVER THINGS
are true,

Whatsoever things
are honest,

Whatsoever things
are just,

Whatsoever things
are pure,

Whatsoever things
are lovely,

Whatsoever things
are of good report;

PHILIPPIANS IV, 7

If there be
any virtue,

If there be
any praise,

THINK
on these things.

Making Social Studies Come Alive

How a group of teachers interested in all areas of social living prepared a learning environment for themselves as a practical experience of what they could do with children. Miss Keebler is supervisor of instruction, Fulton County, Georgia, public schools.

WHAT ARE THE MATERIALS A teacher may use in a social studies program that involves all areas of social living? Are children, themselves, potential material? Is the classroom, itself, material?

The answer would be "yes" if the teacher purposed to guide her children toward increasing social competencies, in sharing and working together to solve group and individual problems.

Learning to work together requires a different kind of physical set-up in the classroom than does one where each child attempts to master subject matter independently. It is difficult when desks are in rows with teacher's desk at the front of the room. Providing opportunities for working or sharing with others in committees or small groups or of using various materials independently may necessitate a shifting of furniture to provide space. But a program which purposes to help children gain certain social competencies and understandings; care for their health, and become thinking, well-informed citizens requires more than just a teacher, a classroom and books, as valuable as all of these may be.

One group of teachers who had been studying about children came to the conclusion that their social studies program was not meeting the needs of the children in their respective communities. They decided that they would

do something about it. Not having an opportunity to see the type of school program they had in mind they felt that they needed experiences which would help them get ready for the job they wished to do.

By cooperative group study and planning they set down in writing what they believed to be the social needs of their children. They felt that they could do a better job of meeting these needs if they, themselves, had actual experiences which would prepare them for the task ahead. Together they decided to go into one of the classrooms before school began in the fall and make it the kind of classroom which they felt children should have to engage in a good social studies program. They believed that the learnings involved in such a joint undertaking would enable them to do better teaching in their own classrooms when schools opened.

These teachers selected the classroom in which they would concentrate their efforts and stripped it of every bit of material and equipment it contained. They tried to forget how it had looked formerly and attempted to think of it as a certain given space in which they would provide a stimulating learning environment and a place where children could live rich, full, wholesome, happy lives at school. From their study they compiled a long list of materials and

equipment and at little or no expense to themselves provided them.

For Hygiene and Housekeeping

First, they believed that children learn about health by practicing good health habits and cleanliness, and by having a clean place in which to live. So, they cleaned the room thoroughly. Although there were toilet and hand-washing facilities in the building they set up a handwashing center in the room which the teacher could supervise while she was supervising other activities. They provided a mop, broom, fly swatter, dust pan, dust and wash cloths, and pails to care for daily living activities which might include accidents such as spilling paint, cleaning off the clay table or washing out paint brushes.

They equipped a first-aid kit and put it in a prominent place. They tested cords on windows to see that all windows could be used for adequate ventilation. They checked the heating system for warmth. They rearranged shades for better lighting, cleaned the electric light fixtures, and put in stronger bulbs.

Next these teachers surveyed the furniture and in terms of their purposes and what they knew about children they determined to use what they had in the best way they knew to accomplish these purposes. They placed the arm-chair desks in groups of two, three, four, five, six and seven according to the number, the space they had to use, and the space they wished to save for working activities. They put the teacher's desk in a corner out of the way and by careful arrangement made it seem like a little private office.

Believing that art can make a definite contribution to social studies they allowed sufficient working space for children to use all art media and to

participate in a variety of art activities. There was no room for an easel, so they covered a part of the front blackboard (where there was a glare anyway) with oil cloth. They made the chalk tray into a fine place to hold ten paint jars (which were really eight-ounce mayonnaise jars) for each painter. Eight jars were for mixed tempera, one was to hold water for washing brushes, the other was to be left empty for holding brushes, wooden ends down, bristles in the air.

There were no book cases so these teachers made three. One was to go between the radiators under the windows to hold books, another was to hold games and other play equipment. The third held paper, crayons, scissors, pencils which the group used jointly. Also there were places provided for children to put written work, drawings, and so on. They believed that these materials offered opportunities for children to develop into increasingly responsible dependable people as well as to learn good habits of housekeeping. They felt that they must provide places for materials so that children could practice the art of "a place for everything and everything in its place," and learn to do these things independently of the teacher. They believed this would be one way of training children toward self-reliance and independence as well as save the teacher's time for more worthwhile tasks than giving out and taking up papers and materials.

For Responsibility and Aesthetics

In this room they put a clock. It was a cheap one but it kept time. "Why a clock?" someone asked. "Didn't they have bells in that school?" Yes, they did have bells but these teachers and the principal decided not to use them.

Ringling bells made a school seem too much like a factory. This was to be the children's school home. In living by bells children were not given the opportunity to practice thinking for themselves in keeping personal appointments; getting to shop or chapel on time; meeting school committees; going to glee club, out to play, to the lunch room. They realized that groups in the school did very few things en masse anyway. They could all learn to tell time and to live by the clock just as people do in out-of-school life—another opportunity in educating for responsible, dependable behavior.

An effort was made to make the room attractive in the belief that children can develop aesthetic values by living in light, cheerful, attractive surroundings. The teachers hung drapes; painted bookcases and tables a light ivory, and secured the right amount of color in the right spots through a wise choice of pottery, a colored piece of furniture, and the colorful bindings on books.

Of course the main purpose in room arrangement was to make it more functional and to provide a better learning situation. These teachers planned space for small and large group work, for discussion, for dramatization. They realized, too, that this furniture could be easily shifted to provide the right space for different kinds of activities. They attempted to make every available inch of space count, whether it was wall or floor space.

For Communication and Information

One blackboard was completely covered with newsprint and used for a bulletin board. A section was used for current news clippings which the children might bring in each morning to share with each other. Another section was

used for a well-arranged display of some seasonal interest such as Valentine's day, Lincoln's birthday, autumn.

On still another section maps were displayed. There were maps of the town, the county, the state, the United States, the world, and a news map of the week. These were obtained from local filling stations, ten cent stores, the state highway department, and the county commissioners. The school also possessed one set of good large maps which were kept in the library and checked out to the individual rooms. But the paper maps each teacher, in grades one through seven, could have in her room at all times.

The last section of the bulletin board was devoted to health and at this particular time was concerned with communicable diseases. The teachers pointed out various subjects which could be used during the year such as keeping clean, planning a balanced diet, planning wholesome recreational activities, conserving eyesight, sleep and rest, safety. These teachers felt that the bulletin board could become an important vital factor in the teaching-learning process.

Centers of Interest

Next in consideration came the centers of interest and the need for small bulletin boards that would accent learnings these centers could provide. These small boards were made by using pieces of plywood and heavy cardboard. Some of them were scraps salvaged from the junk pile.

On the history and geography table were placed scrapbooks the children had made about their studies of countries and states, a large movable globe, kits of materials, folders of pictures, and library books. Above this table and

leaning against the wall the small bulletin board displayed especially pertinent pictures.

The science center was treated in the same manner. It contained natural science specimens as well as steel shavings, a magnet, scrap wire, dry cell batteries tin cans, tin shears, door bells, scrap wood. There were also books on science which children could use to guide them in experimenting with the materials provided.

No reading center was provided because space was limited. Since children can read in any part of the room where light is adequate, the teachers concentrated their efforts in providing many, many books on many and varied subjects and on four or five levels of reading ability. There were newspapers, *My Weekly Reader*, *Junior Scholastic*, *Young America* and *Current Events* as well as children's and adults' magazines. The reading materials bulletin board displayed book covers to call attention to books children might enjoy and those especially dealing with the group study.

The music center displayed musical instruments; pictures and books showing types of music, folk dances, games and rhythms in which a particular group of people participated.

Resource Materials

The teacher's cabinet in the corner held various kinds of materials which could be used for study and exhibits when the need arose. There was one set of bottles showing the story of oil from the crude to the refined product. Another showed all wheat products while still another presented the story of corn products. There was a stalk of cotton just as it had been pulled out of the soil, a sheaf of wheat, some flax in

its natural state, some Indian pottery and jewelry, and some tools used during pioneer days.

Because there was no filing cabinet available the teachers secured an apple box, painted it, and made index cards from old cardboard. In this box they began a file on as many subjects as possible, using brown wrapping paper for folders. They collected pictures and articles from every possible source. Some in the group cut from calendars scenes of young rugged mountains, old worn down mountains, dry windswept prairies, wet green prairies, cotton picking, wheat harvesting. These they mounted on old window shades, reinforced at the top for hanging and folded to store in the file.

One teacher brought in an article on the story of glass, another on early Indian art, another on metals. One brought a kit of pictures and information about railroads; another brought pamphlets and pictures on soil conservation and reforestation. Soon the file box was almost full of resource material.

Two teachers made a list of charts which the school owned—charts showing distribution of oil, coal, iron deposits, agricultural and dairy products. It was suggested that children could make more on other subjects. Two other teachers compiled a list of charts and materials dealing with health. Three teachers made a list of books which might be used in a broad social studies program. These were biographies, historical novels, fiction, historical accounts, science books, and textbooks.

Another teacher recorded all the films, slides, and movies available for use from local or state sources. A radio

was placed in the room and one teacher made a list of all radio programs which would seem to have educational value, those broadcast both during and after school time.

Several teachers made a list of community resources which could be used in teaching and learning — stores, dairies, farms, the fish hatchery, newspaper office.

A survey was made of people in the community who could share their experiences with teachers and children. There was the woman who had spent several weeks in Mexico; the teacher who had been in South America; the lady who was in Russia when war began; the ex-soldier who spent much time in Europe; the ex-sailor who served in the Philippines, Hawaii, and the South Seas; also the ex-serviceman who was in the Arctic region. There was the registered nurse who was in the air corps but who was now back home in the health department. Children were also listed as a resource for they could share with their classmates and the whole school experiences which they, themselves, had.

Some of the group made lists of free and inexpensive materials which they

could secure for use in all areas of the social studies program.

A Suggestive Beginning

These teachers did not feel that this was in any sense a completed experience. Instead, they came to see it only as a beginning and merely suggestive of what could be done by any teacher in any kind of school situation. The materials they collected were only suggestive of types which they and their children could collect for their own classrooms.

Although the room was completely dismantled and each teacher took with her the materials she had contributed to this group endeavor, each seemed to realize that the learning process involved was the important factor. By actually setting up a classroom and working with the materials in it each felt she knew better what social studies materials really mean and how they could make the social studies come alive.

One teacher showed insight when she said, "I had never thought about it much before but now it seems to me that a social studies program should include just all of living. Everything I see now looks like social studies material."

Brotherhood

BROTHERHOOD IS NOT A "LESSON" TO BE LEARNED. You may say over and over to a child, "Every man is your brother," but he may not heed you, and for the reason that he does not really hear you. . . .

Paradoxically, the seed of brotherhood is the self-respect of the individual. The child must be loved before he can love. He must be sure of himself—sure and proud—proud of his parents, his family, his forebears, his people. Then only will his love reach outward, away from self, as a response to the love of others.—By AGNES BENEDICT

Let Them Make Music

Materials and equipment rich in their contributions to children's music experiences are discussed by Mrs. Sheehy, assistant professor of education, Teachers College, Columbia University.

IT WOULD BE FAIRLY SIMPLE TO SUGGEST basic equipment and materials which would stimulate and nourish children's musical interests if school budgets were large enough to purchase these things. But the possession of this equipment would in no sense be a guarantee that children's musical lives would be richer. It is the way in which children use musical equipment plus recognition by the teacher of the value inherent in unhurried individual and small group experimentation and playing. A day-by-day program planned with the children and allowing ample time for experimentation and playing will bring the greatest musical rewards.

The first thing that a teacher needs to do is to take stock not only of the musical equipment at hand but especially of what children bring to school in the way of musical interests and how they contrive by various ingenious means to satisfy their desires for experimentation with sound. For example, a second grade youngster's yen for making music with tissue paper stretched over a comb, suggested by his grandmother, was the starting point of group's interest in this particular kind of humming music. The later addition of piano and 'cello played by a child's mother rounded out a valuable experience for the group.

Five-year-old David was a shy lad. Always nearby when children were using the piano in kindergarten, for he

had none at home and it interested him tremendously, he could not be persuaded to touch it. Of even more interest to him was the collection of drums of various sizes and tones but he couldn't quite bring himself to "let go" on them either. Gradually, unnoticed by his mother, he made a collection of tin cans in his room at home. One rainy afternoon, he and his eight-year-old sister assembled an "orchestra" which they brought to school the next day.

The setting up of the instruments took a long time and involved much comparison and choice as to which should go where. Finally David and his sister were ready to play for the group. Toscanini never approached an orchestra with more dignity, poise, and confidence than did David.

Since he was particularly interested in the pitch differences in his cans, after a few days David was introduced to a set of five Korean wooden temple bells that produced a variety of pleasant sounds. With the latter addition of several drums and a gong, David became the center and inspiration of a small group that made its own music thoughtfully and creatively. And that, most of all, achieved for David real social security in the group.

These illustrations point especially to the wealth of opportunity for musical *guidance* that lies in children's own discoveries. The *timely* addition or sub-

stitution of instruments to these simple beginnings can be most rewarding in terms of children's musical growth.

The Teacher's Musical Resources

A teacher also needs to take stock of her own musical resources. A young grandmother was doing some work recently with kindergarten children. She is a "natural" teacher but confessed one day that she is completely lost when it comes to music—yes, even terrified. In talking with her about her own childhood experiences in music and those of her children and her grandchildren it turned out that she has a storehouse full to overflowing of folk songs sung to her by her father and, in turn, sung by her to her children and her grandchildren. Unfortunately, her idea of "school music" had stood in the way of bringing these rich experiences to kindergarten children.

The separation of one's own musical interests from school is illustrated again by a first grade teacher who played double bass in the town's orchestra but whose class had never seen nor heard a bull fiddle!

On the other hand, there is the third grade teacher who brought her accordion to school so that not only she but the children could learn to play this fascinating instrument. And how children do love an accordion! An upper grade teacher keeps her ukelele at school and gives many a day a freshening touch by playing it.

Then, too, there are the parents, their friends, and other people in the community who can be called upon to make music, providing that we as teachers have respect for a variety of talents and are able to put people at ease in using of them. Too often we look for star performers to put on a

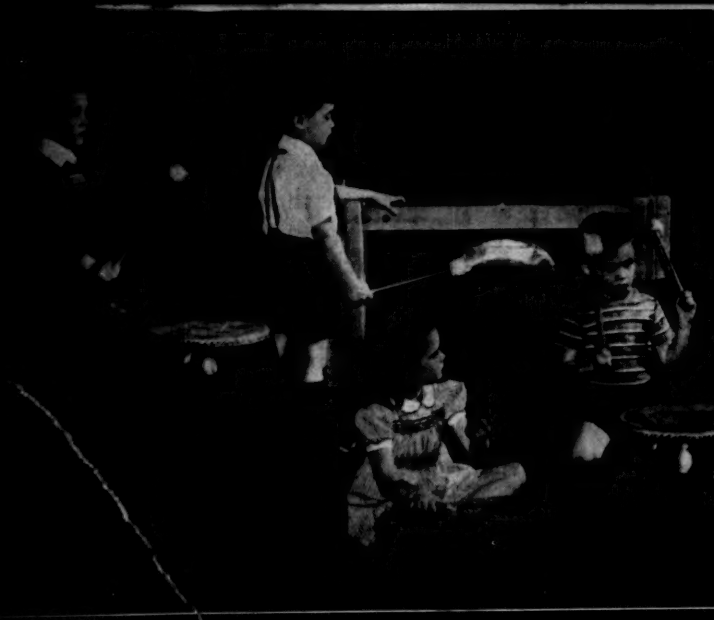
program. The experiences that really mean most to children are those that are close, informal, and frequent.

Every classroom teacher should plan for "visiting" instruments that can be borrowed for several days at a time. Some instruments are more suitable than others, for example, kettle drums, triangles, cello, and double bass. Giving children time to get personally acquainted with these instruments and to discover their own ways of making music with them will pay big dividends in terms of listening to others play them and also in learning to play them themselves. The high school orchestra might be one possible source for these loans.

With these experiences that are brought to the classroom, musical excursions into the community are important. Interested parents will be happy to help carry out small group visits.

Look for an understanding person who will be willing to sit beside several children on an organ bench while they discover this instrument's glorious sounds. Youngsters aren't interested in being told *about* instruments until they have had an opportunity to find out for themselves. Then they will relish with enthusiasm a short concert by an organist.

So far attention has been directed to the need for teachers and children to explore sources outside the usual musical equipment of the classroom. By no means does this exploration deny the importance of the need for a variety of material which belongs to the group. The intention is to point up the greatly extended and often unique opportunities for rich musical experiences that lie beyond the classroom.



**Putting sounds
and
rhythm together**

**Psalteries, too,
are satisfying
for older children**

Feeling vibrations



**Photographs
Horace Mann
Lincoln School
Teachers College
Columbia
University
and from
"There's Music
in Children"
By Emma D.
Sheeby
(Henry Holt,
1946)**



The School's Resources

And now for the resources of the school. Any group that has a piano is fortunate, providing it is not an "untouchable." If it is, it were better not to have it at all. For melodic experimentation, there are some excellent substitutes for the piano that schools would do well to consider. Among these are resonator blocks. Pitch accuracy, fine tone quality, sturdiness, and flexibility are among their strong points. Also this instrument can be built up by the gradual addition of more tone blocks as the budget permits. It can be carried around easily and used by different groups. It can also be modified according to the needs of the group. For nursery school children one to five blocks are sufficient.

Another good melodic instrument is the xylophone that includes chromatic steps. A second grade teacher recently acquired one and is enthusiastic over the way in which her children use it. In buying the smaller xylophones



Uke song fest

**Orchestra
on paper and combs
with piano and cello
accompaniment**



(eight tones) test carefully for accuracy and quality of tone. Look for one in which the bars are set apart from each other so that they may be tapped easily by little children.

Psalteries, too, are very satisfactory for older children. Some children find small wind instruments frustrating because of the limitation in number of tones. Others accept them and enjoy them.

Harmonicas are always popular. Tuned water glasses arranged on a felt-bottomed tray or bottles suspended on a stand have been enjoyed by many children, particularly when no other melodic instrument is to be had. A variety of pleasant toned bells or small bells sewed on elastic wristlets are enjoyed by the youngest children.

All children like drums and it behooves each teacher to see that she has a variety on hand. Probably the most successful ones are homemade. The larger they are, the better. Skins or inner tubes stretched over the open ends of various sized tubs, pails and nail kegs make very satisfactory drums. It is important to have a variety of sizes to insure variety of pitch.

Several sturdy tambourines and wooden temple bells of different sizes (used in many small orchestras) can be purchased at band instrument stores. One or two of the latter make a very pleasant accompaniment with the piano in singing. Rhythm sticks, sand paper blocks (home-made), and gourd rattles are only a few of the simple percussion instruments that add color and variety.

Given time, encouragement, and thoughtful guidance children can and will develop their own patterns and arrangements of sounds. We must be sure that we do not ask for our kind of finished product before giving them

time to work out products of their own.

There cannot be too many good illustrated song books. Every year sees a new crop of folk-song collections and other types of songs. Each year they seem to be more attractive. Nor should these books be kept only on the piano or among the teacher's books. For little children, especially, these picture singing books stimulate many pleasant and profitable music times.

A good portable phonograph is a *must*. With it experiences with a variety of music and a variety of instruments can be brought to the children. With so many of the new recordings on unbreakable plastic, children can have greater freedom in using this musical resource themselves. Given access to a good record library they will many times surprise us with their choices. And whatever their age, there is a fascination in watching the record go round and round. Large console models are not only expensive but frustrate this enjoyment.

In this brief article there has been no attempt to place instruments according to age levels. While it is true that there are certain types of musical experiences that have a special appeal to nursery school children or to those in second grade, we can very easily limit our musical sights by thinking in terms of nursery school or second grade music. There is, thank goodness, no such thing as three-year-old or seven-year-old music.

There are many kinds of music that can come to children through many media. It is the musically resourceful and experimentally minded teacher even though she may have no specialized music skill who will bring to her children the greatest amount of joy and satisfaction in the language of sound.

Planning a Science Center

Where should the science materials be located, what materials are needed, how should they be organized, and who should take care of them are questions answered by Paul Blackwood, assistant specialist in elementary science, U. S. Office of Education, Washington, D. C. He emphasizes that science materials are not the science program. It "shows" in the children and their activities.

MATERIALS FOR AN ELEMENTARY science program should be planned in terms of the objectives of elementary science. The science program should:

- help children accurately observe and interpret their environment
- give them practice and skill in identifying and stating problems
- help them obtain and interpret information related to their problems and questions
- contribute to building scientific attitudes
- help in developing social responsibility and other types of social growth: for example, helping children mature from impulsive, unplanning individuals to mature, "planning" individuals.

Children's interests are numerous and varied and should, of course, be taken into account in a science program. These interests often indicate the immediate aspects of their environment that the children are set to explore further.

It is important that a clear notion is developed by teachers of the basis upon which the science program is to be built. Is it to be based on *incidental science opportunities*? Is it to be organized around the study of *areas of the environment* in a way that a continuous program can be planned? Is it to be based on *problems of children* as individuals and as social beings? Is it to tie in closely with the *units of work* of the children? Or is it to be a

combination of all of these factors?

On whatever basis the program is built, children should have a large part in identifying questions to be studied, in formulating hypotheses to be tested, and in suggesting procedures to gain information or to make observations which are helpful in answering the questions.

It is largely for this purpose that materials of all kinds are needed. Test tubes merely hold liquids which are to be observed. Glass and rubber tubing make syphons through which liquids flow. Bean seeds germinate and grow under certain conditions. These materials are merely useful in getting the necessary data to answer questions; they are not the science program. That is, it is important to consider science materials as contributing to the understandings being developed *by the* science program, not *as the* science program.

Also it is important to think in terms of a wide variety of resources—the out of doors, museums, films, industries, parks and zoos, observatories, radio programs, books—in addition to the more limited concept of materials as being just classroom supplies, apparatus, and equipment.

Though there are various ways in which science materials can be selected and organized, it has been helpful in

some elementary schools for the teachers and pupils to plan in terms of building up a science materials center. Planning is an important first step, for science centers that grow without any direction are often just collections of things which, once having served an immediate purpose, are lost in darkened corners and hidden shelves from potential future users.

Where Should the Science Materials Be Located?

A group of teachers and children who really want a science program enriched by many activities using apparatus and equipment can usually obtain a satisfactory space. Lack of space is more often an excuse than a real reason for not having a science program.

About the only requirements really needed for a science materials center are ample shelf and cupboard space for the materials and a few tables for children to work on when the activity can not be carried on in the regular classroom. Wall space for bulletin boards; ample window light; sources for electricity, gas, and running water are also good to have if possible.

But, again, a very good science center can be set up without all these features. The room may be a large storeroom from which years of accumulated odds and ends can be removed without loss to any one. If possible the room should be centrally located and convenient for children to get to.

When a special science room is not available, then the materials which are to be used in common by all the rooms may be stored in a special cabinet or on shelves in one of the more accessible classrooms. In one school the students have rebuilt the bottom of an old kitchen cabinet to use for storing

science materials. Wheels on the cabinet make it easily moved from room to room. In another, the children put shelves in a clothes closet in one of the classrooms.

What Materials Are Needed For Elementary Science?

There are several available lists of materials for elementary science.¹ These lists enumerate material for the study of such topics as magnetism and electricity, air and weather, fire and heat, as well as more general supplies and apparatus such as chemicals, glassware, and useful tools. A few companies have compiled kits of science apparatus and supplies which are designed to meet the needs of a typical elementary science program.

The principal or other person responsible for ordering supplies will be helped a good deal by checking such lists to see what materials are desirable. But for a principal to order all such supplies outright would be to exclude the children from a most valuable experience. They should be included in planning and equipping the science materials room. One way is for each group of children from time to time to discuss

¹ Blough, Glenn O. *Materials and Apparatus for Teaching Elementary Science*, Education Brief No. 1, April 11, 1947. Washington 25, D. C.: U. S. Office of Education. Free.

Zim, Herbert. *This is Science*. Association for Childhood Education Bulletin. 1201 Sixteenth Street, N.W., Washington 6, D. C.: the Association. Fifty cents. Section V deals with equipment, supplies, and sources of elementary science materials.

Baker, Tunis. *Elementary Science Equipment Units*. Sold and distributed by Chicago Apparatus Company, 1735 North Ashland Avenue, Chicago, Ill.

"Science Kit." 204 Dexter Street, Tonawanda, N. Y. Contains over 60 pieces of apparatus together with a teacher's manual which explains hundreds of experiments for use with children.

"Stansi Science Kit." Standard Science Supply Company, 1232 N. Paulina Street, Chicago 22, Illinois. Contains more than 90 pieces of science equipment and apparatus with directions for use with over a hundred science experiences.

the things they need for science experiments. Lists of these suggestions can be compiled and the person doing the ordering can get some idea of the quantity needed in the various grades.

When children have a part in suggesting materials needed, they will be more interested in helping collect and assemble them. They will anticipate the arrival of materials which have to be ordered, and will look forward to seeing and using them. What teacher has not experienced the frequent question from children, "Has the so-and-so come yet?" Many materials can be brought from home by the children and they are usually glad to help in this way.

When the lists of supplies and apparatus are ready to be ordered it is a good idea to ask a high school science teacher to help prepare the order. Deciding what size test tubes to order, the gauge of bell wire, the size of dry cells, the voltage or wattage of bulbs, and innumerable similar questions face the person making out the order. To someone who has had no experience ordering science equipment (and even to those with experience!) it is a confusing task.

Here, again, children can ideally be involved. When it is a question of how many mm. long the test tubes should be or whether a 250 cc. beaker or glass is the right size, children can learn the relationships between the different units of measurement. Samples of some of these things—test tubes, beakers, funnels, glass tubing—may be borrowed from a high school science teacher for the children to observe and study as they make their suggestions for the order.

How Should the Materials Be Organized?

A systematic scheme for storing materials will contribute to efficiency of use and care of a science center. However, the system should not be so complex that children cannot use it. Nor should it be adhered to so rigidly that children and teachers alike are afraid to move something for fear that it will be considered misplaced. A simple system contributes to an informal atmosphere which tends to free children from a sense of being spectators and stimulates them to obtain their own materials.

Miscellaneous small items can conveniently be kept in small drawers. They should be arranged alphabetically, if possible, and the drawers tagged—adhesive tape, balls, candles, colored chalk, files, scissors. A commonly used classification of science materials is suggested here though there are other possibilities. If storage is in cupboards, prominent labels should indicate the contents:

Electricity and Magnetism. Lodestone, magnets, knitting needles, iron filings, friction rods, fur for rubbing rods, motors, dry cells, copper wire, push buttons, small electric lamps and sockets, and the like.

Sound and Light. Tuning forks, home-made telephones, telegraph sounders, mirrors, prisms, reading glasses, color discs.

The Earth-Astronomy. Small globes, astronomy charts, scale models of planets, rock collections, volcano models, and the like.

Fire and Heat. Ball-and-ring apparatus, hot plates, alcohol lamps, model steam engine.

Machines. Boards for inclined planes, pulleys, pulley cords, wheels and axles.

Chemicals. Soda, starch, sugar, marble chips, vinegar, table salt, iodine.

Glassware. Shelves for fruit jars, bottles, glass tumblers, lamp chimneys, small pieces of window glass, flower pots.

Miscellaneous. Every room needs a corner or two for miscellaneous things such as cardboard,

tin cans, string, and odds and ends familiar to every teacher.

Living Things. If the science materials room is large enough, it should include an aquarium stocked with fish, snails, and water plants; a terrarium stocked with growing plants, a frog, a small turtle or a salamander. Also several flats or flower boxes for germinating seeds and growing plants are useful. If the various classrooms have aquariums, the science center aquarium might keep a stock of extra fish, aquarium plants, and snails.

Sometimes a part of a science materials room can be set up as a display room for children's science projects or as a museum for their collections. Each of these is a worthy use for part of the room. The materials which yield information just by being looked at or slightly handled are appropriate for museum arrangements. Things which need to be manipulated in various relationships with other things should not be stored as museum show pieces just to be looked at.

Who Takes Care of the Room?

If there is a science supervisor then it is reasonable to expect her to be in general charge of the science materials. If there is no science supervisor, one of the teacher who is most qualified for working with science materials should be freed of some other teaching responsibilities to spend time in the science center. Ideally all the teachers should make some use of the materials room and should have some responsibility for taking care of it. The children should have their responsibilities, too—getting out and putting away materials, keeping the room orderly, helping with bulletin boards and special displays.

Making Science "Show"

Once a science materials room has been developed and the pupil-teacher participation in the initial planning and organizing has come to completion, one of the best learning experiences has

already occurred. It is not so easy to keep interest going among the children in just "keeping the house in order." So from then on the emphasis needs to be placed on use of the materials. Ideally this use of materials will be in the classrooms, not just in the science center.

Whenever science activities throughout the classrooms of a school are at a minimum the activity and usefulness of the science center tends to cease. Almost always a great deal of science activity in classrooms tends to flow over into more space—a place to work out experiments, a place to "leave" experiments, a place to arrange and practice demonstrations to be shown the group. So the best antidote to the waning use of a science center is more attention to classroom science.

Frequently teachers miss opportunities to introduce a helpful experiment or demonstration because the necessary material is not available in a convenient place. This is an important reason for having a science center. Sometimes teachers are not aware of its availability or how to use it. The science center is a good place for teachers to gather several times a year to familiarize themselves with available materials. Also they will find it a good place to do some first-hand observing and experimenting for themselves. A little work with magnets, electric bells, siphons, and the like, will give most teachers some much-needed experience which they hesitate to gain when the children are around.

A science materials center can be a big help to children and teachers. But again it must be stated that such a room is not the science program. The science program must "show" in rooms throughout the school, in children, and in their activities, not just as materials on shelves.

Schoolrooms

that Stimulate Learning

Two classrooms—a primary and an intermediate—are described in terms of their physical appearances, their work centers, and what the children do with the materials and equipment they contain. Miss Bates describes her own primary classroom as seen through the eyes of a visitor. Mrs. Jolly describes the intermediate classroom of a co-worker—Lucia Winn—who was ill when the manuscript was written and is now deceased. These schoolrooms are in the Parker School District, Greenville, South Carolina.

IT WAS 8:20. I LOOKED INTO THE classroom. No one was there. I stepped inside and glanced around.

Blue and rose draperies hung from swinging cranes at the east windows. Sunshine beamed upon window boxes and stretched across six sturdy oak tables and thirty-six cane bottom chairs standing in informal order around a bright linoleum rug in the open center of the room. The teacher's chair and shelves stood close to the rug and near the blackboard.

All woodwork was light gray. The walls were cream. Thin cream curtains covered the three high south windows. Built-in shelves and cupboards filled the space below and between the east windows, giving balance and providing abundant storage and display space.

Exhibits, plants, pictures, art work, maps and other objects were in evidence about the room. These were labeled with questions or statements.

Four centers observed in other rooms in the building were in evidence here:

The *reading center* was near the windows. A round gray table, four matching chairs, a dictionary stand, a magazine rack, and a small rocker stood before a background of built-in shelves. Attractive poetry and story books were in abundance.

The *science center* contained books, exhibits, and evidence of experiments.

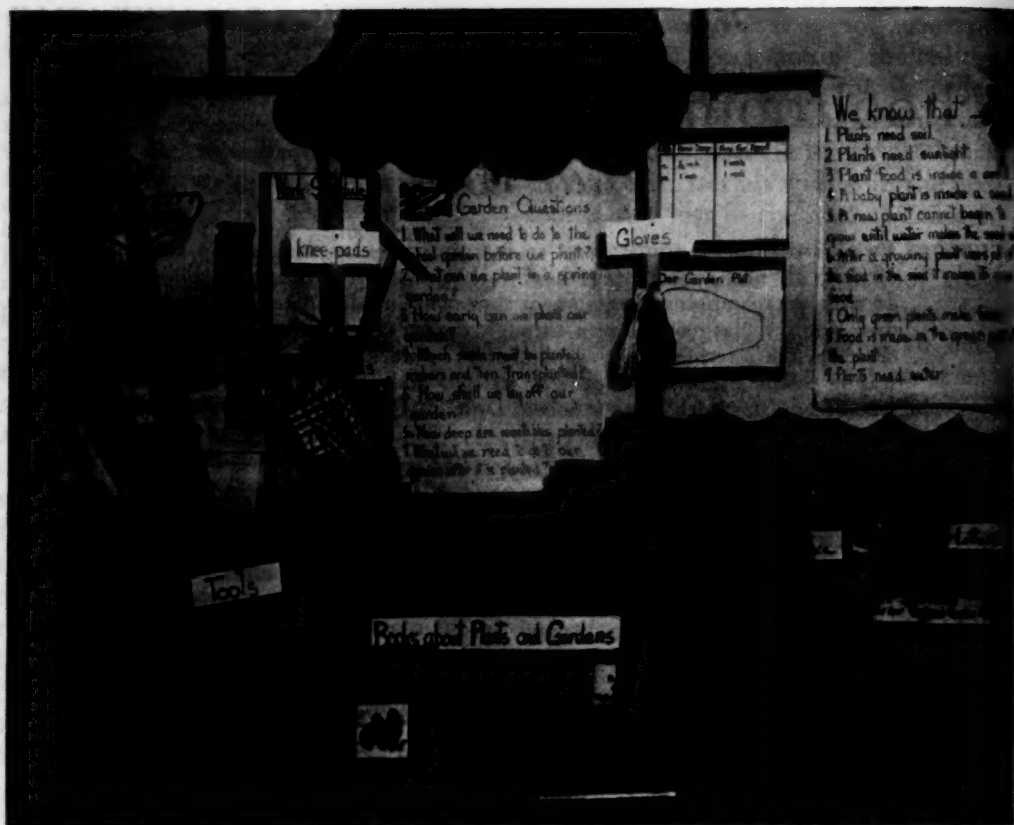
The *work and clean-up center* with mirror, sink, soap, towels, paints, brushes, clay, and carpenters' tools and other necessary items was located in one corner. Above it was posted a list of room helpers.

The *music center* occupied another corner. In it were song books, a record player, a record case, albums; appreciation materials; a heavy envelope of music pictures with the question, "Can you bring a picture?"; a class-made book about the stringed instruments, a music liner; a xylophone with music for it and a chart of new words learned in music.

Extending across the north end of the room were built-in coat lockers similar to those throughout the building. They were serving a triple purpose: for hanging wraps, for storage of materials, and for display space on the doors and the top.

Painted wooden box sides stood on the floor and held charts. One listed "Parents Who Have Helped Us." Another bore the title "We Own Dictionaries." Still another, covered with green oilcloth, served as a newsboard.

A large decorated book stood on a shelf. Its title was *Parents Who Attend P.T.A.* A home-made picture file and two wooden boxes containing pupils' individual work folders were in a convenient place.



Photographs from Parker School District, Greenville, S. C.

Garden center plus one interested boy

It is now 9 o'clock. I sit at the reading table as thirty-five eight- and nine-year-olds come in from work in the school garden. They talk excitedly but not loudly. Their faces are flushed and beaming. Some go directly to lockers and hang their wraps on hangers. Others kneel on the rug to remove knee pads. They hang the knee pads on nails in a small booth called the *garden center*. Work gloves are also hung on nails in the center. Garden tools—chiefly hoes and rakes used to clear cornstalks from the garden—are stood in a decorated barrel labeled "Tools."

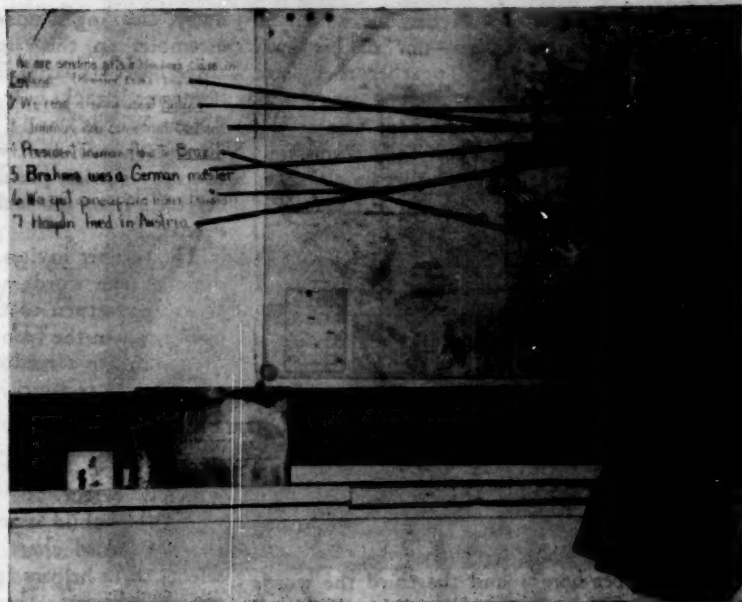
The children gather on the rug. The teacher sits facing the group. The

warmth of the room is soothing after stimulating exercise. The children relax as they discuss the morning's work in the garden. Tomorrow's outside work is planned and listed. Then the children plan for their free period.

Individuals and small groups indicate their interests and gradually leave the rug and busy themselves at the different tasks agreed upon. The remaining children choose library books from their own tables or from the reading center and then return to the rug. They appear absorbed in their books. What are the others doing?

I look again to the *garden center*. Two boys sit down before the low shelf labeled, "Books

Two-way orientation within One World



About Plants and Gardens." One chooses *Plants Around the Year*. The other selects *The Garden and Its Friends*. They seem intent upon locating information from these books.

Two girls stand inside the garden center booth considering question five on the "Garden Questions" chart. It is, "How shall we lay-off our garden?" They confer and then consult the drawing of the garden plot which has been posted in the booth.

One of the boys consults the schedule for work in the garden. He then copies a list of new words into his individual "Word Book" for further study and use. A little girl tries to play on the xylophone the tune of the new song "Growing" which is written on the board.

A boy pours soil into a seed box. He has found the answer to question four on the question chart, "Which seeds must first be planted indoors and then transplanted?" He talks with the teacher and then asks for the attention of the class for a short discussion. One of the girls asks to help him. She takes an envelope of lettuce seed from the seed section. The boy and girl apparently discuss next steps.

A boy has a book *Food Poems* at his table from which he is copying a favorite. A group of three paint pictures of themselves working in the garden. They use large cardboards placed on chairs as easels. The paint jars are conveyed in holders for carrying refreshment glasses.

One of the larger boys is at the stand labeled, "What is this?" He is holding a conch shell to his ear and listening intently. Now he opens the encyclopedia and looks for the section on shells. He asks the teacher a question. They talk quietly as they look at the book together.

In another part of the room a small red-head sits Indian-style before a board which says, "Do you know how oranges grow? Gary Robinson brought this limb from Florida. Read about oranges here." He looks up at the four oranges on the limb and then picks up a book from those on a stool nearby. He runs his finger down the table of contents and finds his page.

A group of three girls has gone to a world map and an adjoining chart listing statements about world places. Red strings connect the places on the map with the statements. One child traces a blue line tacked from Greenville to New York and thence to London. She then frames the statement, "We are sending gifts to Miss Lee's class in London, England." The blue line indicates the route. The red string connects the statement with the place mentioned. A number of similar statements are shown on the chart and indicated on the map. This plan provides meaningful association of fact and location of place names for boys and girls who are being introduced to maps.

A boy looks through the collection of faces cut from magazines and brought in by the class

members. He shows the teacher one which he thinks shows *consternation*—one of his own collection of new words. Together they look through the envelope. Then the boy gets a new sheet of chart paper and starts page two of the collection headed "Your Face Tells Something About You." He pastes the picture on the sheet and the teacher prepares to print his sentence, using the new word.

One of the girls goes to the locker door and takes her picture from the many baby pictures of the children in the class. She mounts it on colored paper. Below it she fastens her own composition "My Life Story" as an addition to the class collection. Her baby picture stimulated her writing which in turn provided the teacher with valuable information about the child.

Three heavy envelopes, 10 x 13 inches, stand in the chalk tray. One has the word "Letters" printed on it. Another has the words "Checked" (Is your paper here?) and the third the words "Let's Write More Stories About More Things." Two children go to these envelopes. One deposits a letter in the letter envelope and a story in the one designated for stories. The other child looks through the papers in the envelope marked "Checked." She finds her story and returns to her table to correct it. When she completes the revision she will return the paper to the story envelope for a re-check by the teacher. A sense of responsibility for satisfactory completion of work is developed in this way. It stimulates creative and independent writing and provides valuable spare time activity.

One of the smaller girls stands before a locker door where several attractive colored pictures from current magazines are posted. A sign reads, "Can you write a story about one of these pictures?" The girl looks intently at one showing a boy leaning over a toy auto and gas pump. No doubt she is planning to write a story about this picture.

In front of another locker panel is a collection of art work made of scrap materials—pasteboard cooks dressed in gingham dresses and aprons, children in cloth and paper vestments, and snowmen of cotton from the mill. There is a sign, "What can you make from scrap materials?" Two children take up the reed basket containing cloth and thread and search through it. Another brings from a cupboard, paste, cotton and buttons. Some new creations in art are about to come forth.

At the close of the period materials are put

away, cleaning is done and the entire group re-assembles on the rug. The teacher turns to three nearby charts. These charts which are on home-made racks bear the titles "Pretty Words," "New Words" and "Some Phrases We Like." They are made up of words collected from many sources—stories, poems, conversation, letters received, radio, musical recordings, and current events.

The teacher invites the children to dramatize some of the words and phrases. They enthusiastically return to their tables leaving a large open space in the front of the room. Many children indicate a readiness to play a word. The teacher selects a girl. The girl turns the pretty word chart to page five. She dramatizes her word. The children read the list and several make guesses. Finally someone names "limping" which is correct.

Another child is selected to play. She turns the new word chart to page seven. Then she selects three helpers from the group. They confer in whispers, then they suddenly go into hiding behind tables, chairs, and screen. Soon the word "disappeared" is located and named.

During this hour the eights and nines have been reading, writing, creating, dramatizing, planning, thinking, observing and investigating through the use of materials, equipment, and situations set up to provide a stimulating environment. Taken together this means learning.

An Intermediate Classroom

The teacher and the children in the sixth grade room have attempted to set up an environment where all may happily plan together, work together, and grow in social living. They have placed great emphasis on beauty in surroundings. Yellow curtains and window boxes of ferns and blooming begonias frame four windows. The fifth window is a veritable flower garden. Here on rows of glass shelves are gay pots of growing plants and a balanced aquarium. In decorating the room a color scheme of yellow, blue, and red was followed.

Adding more color and a decisive note of gaiety to the scene is the crea-

tive work of the children as they produce in various media of art their conception of the life and culture of our southern neighbor, Mexico. There are paintings done in poster paints, crayons, and colored chalk; there are baskets, serapes, mats, and rugs in the process of being woven; there are clay figures engaged in typical Mexican activities as riding a heavily loaded donkey, selling wares at market, and enjoying a siesta.

Additional activities show that the boys and girls are making comparisons and finding similarities in the Mexican culture and our own way of living. Their questions listed on two charts with the headings "Little Questions on Mexico" and "Big Questions on Mexico" direct their reading, thinking, and planning.

Two markets constructed of poles and covered with bright-colored canopies serve as background for the children to dramatize the bartering and selling of wares. Sombreros painted by the children, water jugs made from clay, strings of corn and peppers contributed by class members, and serapes woven on frames in the room are sold for so many pesos. A listing and studying of words called "Our Mexican Dictionary," enable the children to use Mexican terms with facility in their dramatizations.

A study of similarities in markets is graphically pictured in two long friezes. One shows the open street markets of



The intermediates learn about Mexico

the Mexicans and the other depicts the booths at our own curb market on a busy Saturday morning.¹

Besides developing a better understanding and appreciation for the people of another country and building social concepts, the boys and girls have used their study of Mexico to gain inspiration for their own artistic patterns and designs. Their own abstract paintings in crayons, chalk, and finger paints are also displayed along one of the walls.

In order for children to engage in various activities and develop meaningful concepts, they must have many materials of instruction and adequate equipment. In this classroom there is a wealth of materials arranged in organized centers.

¹ At the Christmas season the boys and girls made a pinato from a large shopping bag and filled it with fruits and nuts. The day their holidays began they enacted a Mexican Christmas scene by taking turns, blindfolded, to see who could burst the pinato and scatter the goodies to all.

First, there are the tables and chairs arranged in a semi-circle and facing the boards. A chair and table painted black and bordered in bright Mexican design mark the place of the teacher when circles for reading or discussion are formed. Books on racks, on rollers, and on rows of shelves hold unit books, basic readers, and copies of *My Weekly Reader*. The books have been chosen on three levels of learning to suit the variations in mental maturity of this group. There are also other books on social science, dictionaries, a set of encyclopedias, an atlas, maps, and Bible story books.

A special reading corner adjoins the rows of books. This spot the children made particularly inviting with blue cushioned chairs, reading table, hanging book shelves well-filled with books, flower arrangements, opened books on display, stacks of magazines and a comfortable rocking chair. There is a globe above which is the statement, "Let's travel around the world through characters from books." Spaced around the globe are clay models of Heidi of Switzerland, Robin Hood of England, Hans Brinker of Holland, and Tom Sawyer of America. The book cover of *Tortilla Girl* by May F. McElravy is displayed with this caption, "Have you read this book?"

The next center is the science section which features questions, charts, pictures, scientific concepts, collections, books, and materials for experiences. The chief interest at present is the solar system. Samples of the questions listed on a chart under "Questions We Ask And Answer" are as follows:

How big is the earth? How old is the earth?
Why can a person not breathe well when he gets high into the air?
How and why does electricity make light?

Science books which contain the answers are displayed under the question chart of wire and papier mache.

The boys and girls have constructed a model of the solar system. Above the model is a chart explaining it with three statements:

- I. The heavenly bodies that travel around the sun belong to the sun's family.
 - a. The electric light bulb represents the sun.
 - b. The papier mache balls represent the nine planets with their moons.

Scientific concepts which the children have gained from their study are recorded on charts under the headings of "The Sun, Moon, and Stars"; "We Learn About the Earth"; "Magnetism"; "The Formation of Rocks," and the "Formation of Coal." Two examples are:

The sun and stars are very hot. They give us heat and light.

The moon shines by reflected light.

An interest in repairing simple electrical equipment is stimulated by such questions as: "What is wrong with the 'plug-in' of this cord? Can you repair this electric iron?"

Adjoining the science shelf are the work corner, the health center, and the paint section. There is a sturdy work bench, an enamel top table for such jobs as mixing paints and wedging clay, a keg of assorted tools, cans of nails, and a bucket of moist clay. A sink with running water, a large mirror, soap, towels, and trash can form the health center. Here children clean up, file their nails, brush their clothes, and comb their hair. This is the center for developing and practicing good health rules.

An outstanding feature of the paint wagon is that it can be rolled about the room. It was specially constructed for holding jars of paints, brushes, rulers, and other art materials. There are many brushes varying from very wide to small ones to be used for different types of painting.

The writing center displays two types of stories written by the children—imaginary stories and stories of experiences. On a near-by table are collections of poetry books and a large scrap book of "Our Poems" written and illustrated by the children. Each child has a section in a tall filing cabinet for keeping his written contributions.

The music center is equipped with a victrola, records, a marimba, painted gourds, tambourines, and drums. The presence of these instruments, several of which were made by the children, and a set of music books stimulate participation in musical activities. A question on the board, "Who composed the Nutcracker Suite and what is the story?" stimulates interest in the life and works of Peter Tschaikowsky.

The last center of interest in the room is the sewing and costume center. A sewing machine, a chair, a basket for materials, scissors, needles, thread, and a painted box marked "Costumes" complete the arrangement. Stored within the box are many costumes, some of which were used in portraying "Christmas in Mexico" on a float in the Santa Claus parade sponsored by the Greenville Chamber of Commerce.

The sixth grade classroom is indeed a colorful workshop where children are challenged to experiment, to organize, to think, and to do.

By MARY JEAN LUPTON, EILEEN SHIFLET, and HELEN V. HARPER

An Inventory of Reading Materials

This inventory of materials that stimulated reading in an intermediate classroom (6A-B) was prepared by Mary Jean Lupton and Eileen Shiflet, senior students, and Helen V. Harper, supervisor of student teaching, Truesdell Laboratory School, Wilson Teachers College, Washington, D. C. Dorothy Kalb and Pauline Mattingly, art and music supervisors, contributed their services. Grace D. Guest, former assistant curator, Freer Gallery of Art, served as guide for the class on its trip through the gallery.

THE ABILITY TO READ IS AN IMPORTANT tool throughout life. Opportunities for arousing interest and increasing abilities in reading are many and varied. Many of those offered in the intermediate grades differ in the materials chosen from those presented in a lower grade.

The authors were asked to examine materials that stimulated reading in an intermediate classroom. The following inventory was made during a four-week period when the children's theme was "Understanding Our World Neighbors," with the emphasis on China. Helen Keller was a visitor to the school during this period and thrilled both the faculty and student body by visiting every class and having direct contact with the children. Another visitor, Lucy Chao, who had recently arrived in the United States from Peiping, was particularly helpful in giving the children an insight into life in China today.

We observed the following materials being used in our classroom:

1. Books, Magazines, and Visual Aids

1. **Textbooks.** Those listed are the ones on which the class was most dependent. Others were available.

SOCIAL STUDIES

The Old World and Its Gifts. By Meyer, Hamer, and Grisso. Chicago: Wilcox and Follett Publishing Company.

Living Across the Seas. By McConnell. Chicago: Rand McNally and Company.
Geography of Lands Overseas. By McConnell. Chicago: Rand McNally and Co.
Nations Beyond the Seas. By Atwood and Thomas. Boston: Ginn and Company.
The Old World, Past and Present. By Campbell, Webb, and Nida. Chicago: Scott, Foresman and Company.

SCIENCE

Discovering Our World, III. By Beauchamp, Fogg, Crampton, and Gray. Chicago: Scott, Foresman and Company.
Learning About Our World. By Craig. Boston: Ginn and Company.

LANGUAGE and LITERATURE

Peoples and Progress. By Gray and Arbuthnot. Chicago: Scott, Foresman and Company.
On the Long Road. By Smith and Bayne. New York: Silver Burdett Company.
Prose and Poetry. By Avery and Leitzell. Syracuse, N. Y.: L. W. Singer Company.
Communicating Ideas. By McKee and McCowen. Boston: Houghton Mifflin Company.

ARITHMETIC

New Trends, Arithmetic Skilltexts. By Gillet, Durell, and Durell. New York: Charles E. Merrill Company.
Self-Help Arithmetic Workbook. By Knight, Ruch, and Studebaker. Chicago: Scott, Foresman and Company.

MUSIC

Songs of Many Lands. By Glenn, Leavitt, Rebmann, and others. Boston: Ginn and Company.
New Music Horizons. By McConathy, Morgan, and others. New York: Silver Burdett Company.

Music Everywhere. By Armitage, Dykema, and Pitcher. Boston: C. C. Birchard and Company.

Chinese Mother Goose Rhymes. By I. T. Headland. Nashville, Tennessee: Educational Department, Presbyterian Church.

2. Supplementary Texts. In social studies, science, language and literature, arithmetic, and music—in small sets and single copies.

3. Literature. Readers and library books from the room library, the Truesdell library, the public library, and books owned by children.

POETRY BOOKS

My Poetry Book. By Huffard, Carlisle, and Ferris. Philadelphia: John C. Winston Company.

The Poet's Craft. By Daringer and Eaton. New York: World Book Company.

Stars to Steer By. By Louis Untermeyer. New York: Harcourt, Brace and Company.

This Singing World. By Louis Untermeyer. New York: Harcourt, Brace and Co.

THE HOLY BIBLE

4. Reference Books

ENCYCLOPEDIAS

Compton's Pictured Encyclopedia

New Wonder World Book

DICTIONARIES

Webster's International Unabridged

Webster's Elementary Dictionary

ATLAS

Goode's School Atlas

PAMPHLETS

SUPPLEMENTARY TEXTS

5. Magazines and Papers

CHILDREN'S—*Junior Scholastic*, *My Weekly Reader*, *Junior Natural History*, *American Junior Red Cross News*, *News for Schools* (Bill Coyle's News sheet), **Story Parade*, **Wee Wisdom*, **Jack and Jill*, **Playmates*, **Children's Activities*.

ADULTS—daily newspapers, *Life Magazine*, *National Geographic*, *Science News Letter*, *Foreign Agriculture Magazine*.

6. Visual Aids—pictures (captions and titles), maps, movies, slides, slide-films, graphs and charts.

* Individual subscriptions.

7. Directions and Notices—P.T.A. notices, directions for fire drills, junior high school information sheets, public library book lists.

II. Techniques Used in Stimulating Children to Read

Problems—children's and teachers'.

Projects—getting information, following directions, evaluating and checking.

Experiments—science.

Discussions—social studies, science, language, news.

Assignments—on the blackboard, typed or mimeographed.

Bulletin Boards—pictures, maps, posters, news articles, plans, directions.

Plans—made with children, made for children.

Reports—book reports, (oral, written, dramatized, illustrated); news reports; committee reports; special topic reports.

Book Report Chart—record of book reports given by each child.

Trips—National Art Gallery, Freer Art Gallery.

Dramatization—stories from library books, stories from readers, social studies material, poems, songs.

Story Periods—reading, listening, telling to class.

Radio Programs—"News for Schools" (Thursday, 2:15 p.m., WMAL); President's speech to Congress.

Records

STORIES—*Treasure Island*, *The Nightingale*, *The Christmas Carol*.

MUSIC—"Chinese Street Serenade," "Tao Yin March," "Dance of the Chinese Dolls" (Nutcracker Suite), "Jasmine Flower," Chinese classical music (orchestra and vocalist).

Special Visitors—Helen Keller and Lucy Chao.

Duties in Room and Building—Bible reading, children's council reports, milk and cracker records, telephone messengers, messengers for building.

Reading Words to Songs

Special Reading Program for Upper Grade Children. This special program provides added reading experiences for the slow readers. These children choose books on their own reading level to read aloud to the younger children at their milk time.

III. Materials Stimulating the Teaching of Reading

Educational Magazines—*Childhood Education*, E.A.D.C. Journal, NEA Journal, Educational Leadership.

Teachers' manuals accompanying readers, other texts.

Teachers' editions of children's magazines, papers.

Bulletins from publishing companies—example, *Middle Grade Activities* published by Scott, Foresman and Company.

Bulletins and materials for D. C. schools.

Professional books on the teaching of reading—example, *Guiding Children's Reading Through Experiences* by Roma Gans.

IV. List of Resources

Libraries—room library (books, pictures, articles, stories). Truesdell library—books, records, maps. Public library—main library and branches:

services to schools—library baskets
children's room—individual selection
reference—books, maps, pamphlets, graphs, picture collection.

Wilson Teachers College Library and personal libraries of teachers, children, others.

Sources of Special Materials:

INFORMATIVE CLASSROOM PICTURES, 40 Ionia Avenue, N. W., Grand Rapids 2, Michigan.

UNITED CHINA RELIEF, Inc., 1790 Broadway, New York 19, New York.

CHINESE WOMEN'S RELIEF ASSOCIATION, Inc., 5 East 57th Street, New York, New York.

INDUSTRIAL ARTS COOPERATIVE SERVICE, 519 West 121st Street, New York, New York.

PRIVATE COLLECTIONS OF BOOKS, pictures, articles for exhibit.

COMPOSITE UNIT ON CHINA from Part II, *Social Studies Course of Study, Intermediate Level*, for public schools of the District of Columbia.

Art Department of the District of Columbia schools—materials, visits from personnel.

Art Galleries—National Gallery of Art, Freer Gallery of Art.

Current Newspapers

Current Magazines

People—Dorothy Kalb, Pauline Mattingly, Virginia Ubhoff, Helen Keller, Lucy Chao, Grace D. Guest.

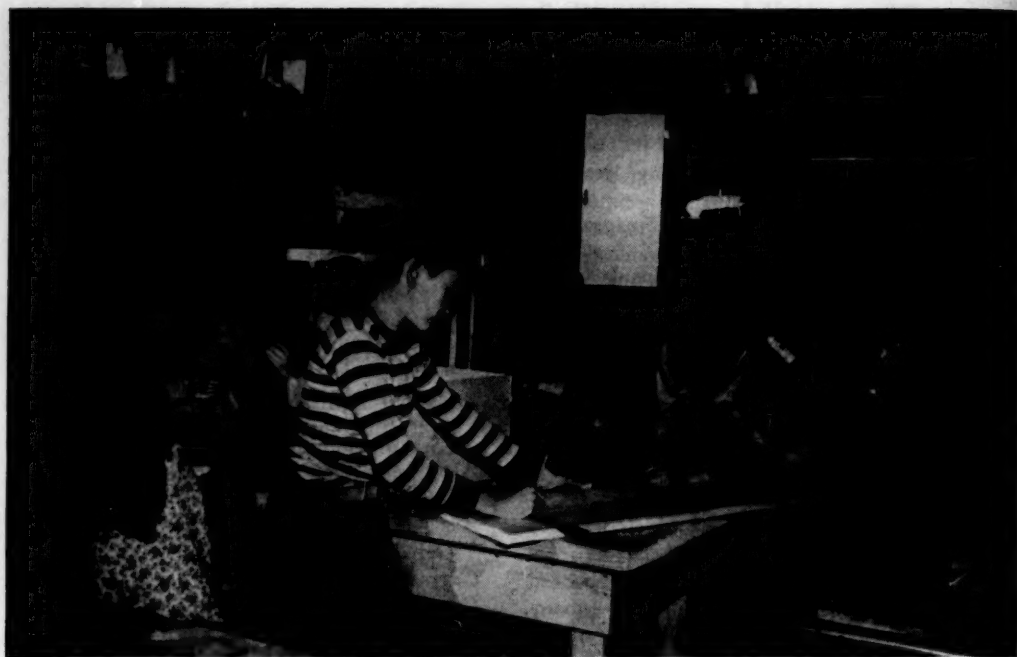
Publishing Companies—Scott, Foresman and Company; Charles E. Merrill Company, Inc.; Silver Burdett Company; Ginn and Company; Rand McNally and Company, and many others.

Tools for Teachers

THE NATIONAL EDUCATION ASSOCIATION AND THE AMERICAN BOOK Center invite you to contribute to their joint project "Tools for Teachers." The purpose of this project is to replace abroad books lost through war action, extend fields of knowledge abroad, and help to build new democracies through education. \$10,000 of the money contributed to the NEA's Overseas Teacher-Relief Fund, described in the December 1947 CHILDHOOD EDUCATION, will be paid to the American Book Center to collect, process, and ship overseas at least 50,000 gift books.

What Is Needed? Books published in the last ten years, standard works of older date, professional periodicals—in the fields of education, child care, psychology, sociology, history, literature, art, music, reference.

What Can You Do? First, search your shelves for books and periodicals that fill the requirements. Second, pack your gifts in cardboard cartons, tie, mark packages "NEA Gift." Third, send prepaid by freight or book post to the American Book Center, c/o Library of Congress, Washington 25, D. C., before May 31, 1948.



By JEROME LEAVITT

Materials and Tools for Woodworking

From simple manipulation of materials to the use of tools and patterns, the making of designs and inventions, the child learns new skills with his hands. Mr. Leavitt is principal of the Canyon Elementary School, Los Alamos, New Mexico.

CHILDREN LEARN TO USE THE TOOLS and materials in woodworking, or any other manipulative area for that matter, by starting with a few simple activities under guidance but not too much teacher direction.

The first step in woodworking is building with blocks—hollow blocks, square blocks, solid blocks, painted blocks, unpainted blocks, just plain pieces of wood or cardboard boxes, and pieces of cardboard. Children in the kindergarten and first year of school

soon want to do more than just arrange existing materials. They want to create by changing the shape, color, and functions of the individual blocks or pieces. This is the time to introduce tools, nails, boxes and boards. This work can well be done in a corner of any classroom or in a shop provided for that purpose.

When the children are supplied with wood, nails, hammers, and saws they will soon start cutting up pieces of wood to form parts of houses, boats, airplanes, cars and trains. Children pre-

fer objects that have a functional use when completed, that require motion in their use, and are of particular interest. Not only should children have the experience of construction but also of operation.

Primarily, children are artists and inventors and therefore should be given frequent opportunities to create with materials by designing and inventing. This is done by allowing them to cut, form, and assemble objects of their own choice rather than to make dozens of adult designed cut-outs that only can serve adult purposes, and do that rather poorly. Children at this age are color conscious and should be given an opportunity to paint their creative constructions in their own way.

When the primary child, either boy or girl, passes from what is known as the first year to the second and third we see a change in his desires as to projects or articles for construction. At this age the child works to satisfy himself by gaining actual adult approval of his work, not just an acknowledgment that it is fine. In other words, he requires that the adult actually use his creation. This presents the necessity of continually developing our approach as well as the methods in woodworking.

New Tools and More Instruction

The joining together of blocks and the use of the hammer and saw are no

longer enough. Patterns must be made, if one side of a boat or car must resemble the other. New tools must be introduced, for boats to be real have to be hollowed out and this requires the use of the chisel and gouge.

At this stage more instruction is desired. Not only must safety instructions be given in the use of the hammer, hand saw, and vise as for beginners, but instruction must be broadened into actual demonstrations of how such tools as the coping saw, chisel, mallet, gouge, scissors, compass, tin snips and square can be used to serve desired purposes. An explanation has to be given on the purpose and method of using student-made patterns, including the technique in folding and trimming these and then the proper method of tracing them on wood.

Hard woods have to be distinguished from soft, gluing from nailing, and the reasons for making the choice. Care must be taken not to over instruct. Tell the child as much as he needs to know to get him started and continue on the right track.

Using materials in woodworking in upper primary grades is just a development of the process or methods used in the earlier years. The child first learns about individual tools and materials by observation and experience with them. Then under guidance he assembles these into the finished objects of his desires.

Geography

By BLANCHE BERSON ROBBINS

There are no distant places . . .
No land is far,
No tongue is strange,
Where there are
Children's laughing faces.



Young children need a rich variety of concrete, active, social experiences which develop a readiness for number learnings.

Diagnostic guidance in arithmetic is based on a continuous study of individual difficulties and needs.

1. Making comparisons and noticing differences builds readiness for number.
2. Arithmetic functions in the social studies when problems involve the interpretation of maps, scaled drawings, graphs and globes.
3. When children live through an interesting group experience in which success depends on accurate measurement, arithmetic is functioning and learning is enriched.
4. Diagnostic guidance makes sure that group concepts are clear before expecting children to learn number facts and skills.
5. In packing a box of foods for a family in Europe children not only learn to share but to plan in terms of requirements, sizes, values, weights, prices, and mailing costs.

These two pages were planned and carried out by the author while on leave from elementary education at Ohio State University. The students had the cooperation of Lorraine Swearingen, Marguerite Frierson, Catherine B. Emily Schuh, Harriet Johnson, Jane Ferguson, and the teachers of the Fairwood School, and the principal, Mrs. J. W. Smith.



struction in Arithmetic

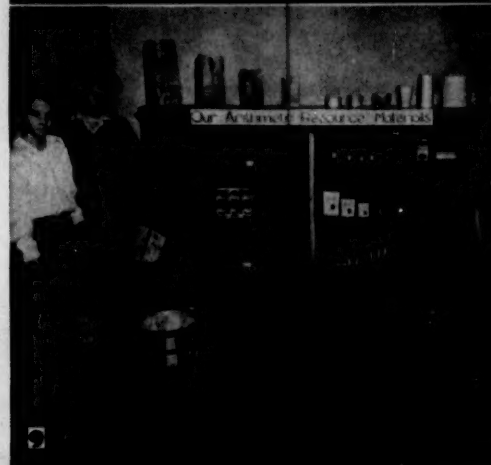
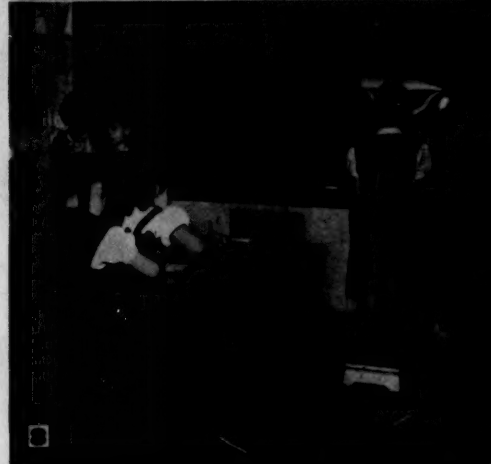
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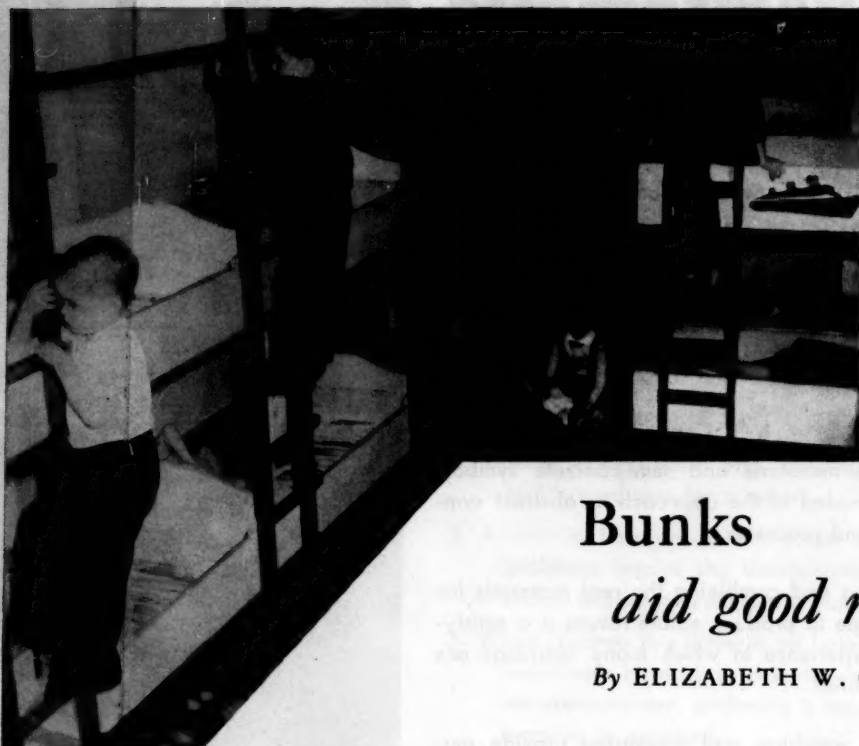
Concepts of real groups, quantities, and amounts are an essential background for symbols, facts, and process skills.

The social usefulness of arithmetic needs to be demonstrated and dramatized with many meaningful concrete materials.

6. Concrete materials and semi-concrete symbols are needed in the approach to abstract symbols and processes.
7. Measuring and combining the real materials for a recipe to produce edible results is a satisfying experience in which many learnings are integrated.
8. Periodic weighing and measuring provide personal data for problems.
9. An abundant array of laboratory materials for teaching arithmetic helps children to sense the social usefulness of number.
10. Familiar materials are used to build understanding of reducing fractions.

and carried through by an advanced seminar in State University under the direction of Laura Zirbes. ion of Lorraine Lange, Catherine Williams, Mildred , Catherine Bbylan, Lucetta Gearhart, Myrtle Smith, Jane Ferguson, and the children in the Ohio State School, and the city school for the deaf, Columbus.





Photograph
by Helen
Cruickshank

Bunks *aid good resting*

By ELIZABETH W. CAMPBELL

Elizabeth W. Campbell, Wheelock College, Boston, was a teacher in the public schools, Rye, New York, when she wrote this article.

ESTABLISHING A HEALTHFUL, PLEASANT REST time for young children is a definite problem in most schools. When the enrolment became so large that the kindergarten was compelled to overflow into the dramatic arts workroom, bunks for resting were suggested by the new environment.

Along one entire side of the workroom was a huge costume closet extending to the ceiling. Its doors were removed, partitions added, ladders built, and the shelves re-arranged to create three-decker bunks. Older children, teachers, the principal, shop instructor, and a carpenter worked long hours after school to make the bunks.

When the bunks were complete, the kindergarten children decided who would sleep where. Some of the more timid children chose the bottom bunks but there was much clamoring for the top ones.

Gradually the group made its assignments: "Ruth is a steady person. She gets ready on

time. She is careful on the jungle gym so she could climb those big ladders." Or, "Eleanor isn't ready to climb up there. She always hits and pushes. She might fall or hurt someone."

There was no stigma attached to sleeping in the lower bunks but there was a challenge: "If I learn to be a better restor, maybe I can have a top bunk."

After five years of using the bunks with varying sizes and types of groups we find that:

The bunks are perfectly safe. We have yet to have an accident.

Much needed floor space is conserved. The bunks extend 27 inches from the wall, are 38 inches long and 32 inches high.

Health is not jeopardized by more than one child using the bunks. Each child has his own rug labelled with his name. He always rests with his feet at the label end. The morning children store their rugs in the back left-hand corner; the afternoon children, in the back right-hand corner. Each parent washes his child's rug frequently. Shoes are always removed.

Dark shades help create a restful atmosphere.

The room can be used at other times for many activities.

For us, bunks have solved the problems of cost, storage space, and extra personnel. Best of all they have contributed to the health and education of the children.

The Honest Earth

How a home-made movie was used by a group of people who "felt the security inherent in the invariability of natural law" as a means of teaching children scientific attitudes. This manuscript was written by Pauline Shoemaker Case and Esther W. Scott, elementary science teachers, and Mary Dillon, Margaret Davis, Nellie Clark, and Florence Lawson, faculty members of John Burroughs School, Washington, D. C.

"**H**ELLO, BOYS AND GIRLS. WE ARE going to tell you something you pretty much take for granted. It is really wonderful when you start thinking about it." And so Stephen introduced in his own words the motion picture which he and his fellow pupils were going to interpret to the school.

Inherent in Stephen's statement was the key to the whole endeavor. It was not an informational movie that was to be shown but a succession of scenes from everyday life from which the trained observer could see the underlying, neverchanging laws of the earth. All the "show how" was missing. Stephen's interpretation of these great universal learnings had been obtained through the writing of a script after much class discussion and actual science instruction on the part of the teachers.

As the teachers worked they kept thinking, "How can we help children gain the feeling of integrity and basic security which are inherent in the orderly working of nature?" This concept is one of the major contributions of science to education. The laws of the earth are invariable. As a child learns the laws and grows in his understanding of them, can he also gain the larger, deeper concept—a feeling of belonging to the universe of which he is a part, a respect for the laws which govern it,

and a growing sense of his own responsibility so to live that he obeys the laws, that he is honest to himself?

In other words, there are forces of nature over which man has little or no control. To live successfully or even to survive, man must cooperate with these forces. The integrity of the earth is apparent if we consider the fact that the laws of the earth do not change. As one child expressed it, "The earth turns on its axis in a regular way. It never reverses. It never stops. The earth can be depended upon."

The individual should be as trustworthy as the earth of which he is a part. To lie or steal is to break faith with the orderliness which surrounds him. These are profound thoughts and yet they lie at the root of happiness and character development. The educated adult who can recognize these underlying, never-changing factors in the everyday experiences in life has a measure of security and a feeling of poise.

As the motion picture takes us one step nearer to reality this medium was used in attempting to show these underlying truths to children. Although the experiment is still in its early stages, others may be interested in this progress report.

Why the Experiment Was Possible

Now, to go back to the beginning.

The movie was one of those things which "happened." The pictures, taken by Mrs. Fayette B. Dow, were of children at work and play on her farm in western New York and at the seashore. The filming had been done over a period of years and the pictures were wholly unposed and natural.

Mrs. Dow had taken them for personal reasons but saw in them possibilities for experimental use with children. She showed some of the pictures to a group of science teachers in the Washington, D. C., public schools, and offered them her services and her pictures in trying the experiment. She said, "We adults may fail to give a sense of dependability and complete integrity to children. Not so, the earth. We plant in the spring, harvest in the summer and fall. Why? Because we can count on the succession of the seasons. We do not live in fear that the earth may, at any moment, suddenly fly off into space. The world we live in is law-abiding."

The science teachers obtained the support of the school authorities and the experiment was made possible through the cooperation of teachers in one of the larger elementary schools of the city. It was by chance that a group of persons all of whom felt the security inherent in the invariability of natural law had the opportunity to work together to use films as a means of teaching scientific attitudes.

Out of many hundred feet of film, pictures were selected and arranged in sequence to illustrate these ideas:

The four seasons follow each other in regular order.

The tides come in and go out on time, and we cannot make them stop.

If you plant corn it comes up corn.

Animal mothers have their right babies.

The picture was titled, "The Honest Earth."

How the Experiment Was Developed

The next step was to show the pictures to a group of children and have them prepare a script interpreting the pictures to their classmates. They were to observe the events in the pictures and to fit meanings to them. The concept of law had to be grasped out of the everyday experiences shown on the screen.

The purpose was to use the movie as a means to an end, but not as an end in itself. The final showing of the picture was the children's objective. The teachers' objective was to develop attitudes and appreciations through the preparation for the showing.

Four classes were chosen to work on the script. Each class had a reel to interpret. The picture was shown to the entire group and the challenge of preparing a script interpreting it was presented. Teachers and children eagerly accepted the challenge, and the experiment was underway.

By the Nine-year-olds. At first, in the corn sequence, we let the children talk about what the pictures meant to them as they saw the film the second time. We soon found that the necessity for commenting as the pictures flashed by was depriving them of the very experience for which we were working. Haste would make waste!

By the Ten-year-olds. In the tide sequence we had begun with the same method, but the children were immediately aware of their need for further information and discussion.

"Aren't the tides ever late?" they asked.

They consulted the fascinating and intricate tide-predicting machine used by the Coast and Geodetic Survey. Such tables could be made only if we could be absolutely sure that there would be no sudden change in schedule.

The children decided that the little girl in their picture was experiencing something that all of us have to acknowledge, namely, that the laws of the earth will not change because we

want them to, but that we have to fit ourselves to the laws of the earth. The many suggestions given by the children were written on the blackboard, constantly revised by adding a phrase here or dropping a word there, until we were able to find just the right explanation which was satisfactory to all.

By the Twelve-year-olds. The sixth grade saw its reel on the seasons several times. Discussions were enthusiastic. Each child had something to say. Soon it became apparent that choices must be made from these many suggestions. It was decided that a small group should be chosen to do the actual writing. The entire group would give suggestions to it and evaluate its work when the assignment was completed.

The group began to think about what other children were like, how they thought, and what they would understand.

Six- seven- and eight-year olds for the first time emerged as persons to be respected and considered by the twelve-year-olds. Statements were often questioned and youthful script writers took time out to find more accurate information.

After the actual writing of the script had been completed, the group then turned its attention to synchronizing the script with the action in the film. Here was a new problem. It was necessary to have a clear voice, an ability to read and watch the film at the same time, and a convincing manner.

By the Seven-year-olds. An entirely different method was used by the second grade. Their interest was focused on the reel about the mother and babies. The majority of the children had pets at home and had experienced the rules of birth. They drew pictures and wrote short stories about the film. Many discussions were held. All the time no mention was made of script—just discussions, pictures, stories, until all of the children were thoroughly familiar with the events and thought of the film.

Since five families of animals were portrayed the children decided to divide into five groups and work out a script for each one. Each child chose his own group. As these children gave their opinions and exchanged ideas, the teacher took notes. They were encouraged to use varying forms of expression, and to choose the better ones. Some children suggested writing a poem. Ideas came thick and fast.

Finally a written script and several poems were completed, and the readers selected. However, after the first presentation, the children

scorned their scripts and decided that they would tell about the picture, ad libbing if necessary, but speaking naturally and making the audience conscious of the main thought of the reel.

By Mrs. Dow and the Teachers. Mrs. Dow showed the pictures as often as the classes needed them. She and the two members of the science department aided in a consultant capacity but each teacher proceeded in her own way, adapting her method to the needs and abilities of her children.

Finally the total script was finished and synchronized with the pictures. The readers were selected and "The Honest Earth" was shown to the whole school. By this time it was very late in the spring, but the hot, humid day did not wilt the enthusiasm of audience or participants. Now, as we lay plans to continue the experiment next year in another school in another part of the city, we think of many things we could do differently:

We know that we allowed far too little time for the experiment—we plunged too quickly into the writing of the script. The children should become thoroughly familiar with the content and sequence of the films through informal discussion before script writing is attempted. We feel now that a *written script* is not essential if the values we are seeking may be secured orally.

The classroom teachers should have a chance to see the film a considerable time before their classes do. There should be ample opportunity for discussion with them and for the working out of procedures that would result in the greatest values for the children.

Time should be given for the building up of a background of experience, first-hand where feasible, before the children see the film.

What Are the Values?

Of what real value was the experiment? An experience of this kind is difficult to evaluate. It touches many facets of human behavior. There are obvious gains—gains in skills such as oral expression, ability to write clearly and concisely, enriched vocabulary, sense of timing; gains in science information.

There are gains in clarified, accurate concepts about this earth on which we live. These concepts are the working basis on which each child will make his adjustments to his own world. They will determine his action, his success or failure, now and in future relationship

to himself and to others with whom he lives.

Such an experience as this—with the necessity for sharing of ideas, poise, consideration of other's points of view—may go far in bringing about desirable personal adjustments and intelligent social behavior.

Out of the succession of scenes from

everyday life there came a sense of the never-changing laws of the earth. As a second grade poet expressed it:

Round goes the earth without a pause
Always obeying certain laws
Now, you may think it very strange
But these laws of nature never change.
When the honest earth a promise makes
That promise it never, never breaks.

Don't miss the May issue of *Childhood Education* on **Workshops**

Their . . . WHY . . . WHO . . . WHAT
. . . HOW . . . WHERE . . . WHEN

Perhaps you have taken part in one or more kinds of workshops for teachers. Most educators have, because workshops are growing in popularity. They fill a special need, contribute substantially to the educational process. Certainly you want to know more about them . . . what some of them are, what they do, and how they do it.

You may be planning to attend one of the numerous workshops to be held throughout the country in the coming months. Or you may be organizing one for your own school or community or professional group.

In any event you will find the May issue of *CHILDHOOD EDUCATION* a "must." It is devoted to workshops. The first section deals with *Workshop Patterns and Processes*. It explains the motivating factors and characteristics that make workshops real educational experiences. It serves as an introduction to the second section.

Workshops In Action (Section II) is a series of articles describing different kinds of workshops: a state-wide planning program organized on a county basis, a workshop within a public school system, one devoted to creative arts, a workshop developed cooperatively by a university and a professional organization, and a children's workshop.

Each article tells how the workshop was organized, who was there, gives its purpose, theme, time pattern, and other practical details.

Single copies of the May issue may be bought as long as the supply lasts. Order your copy at once. Or better, get your copy of the May issue FREE by subscribing NOW to *Childhood Education* for a year beginning September 1948.

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The Garden . . .

By KATHERINE REEVES

Katherine Reeves is director of the nursery school at Cornell University, Ithaca, New York.

AT THE FOOT OF THE VEGETABLE GARDEN he has his space, four feet by six, marked off by three stakes and a string fence. Inside the string the good earth is his. No one can tell him when to hoe it or when not to water it.

His choice for the plantation has been definite and persistent. Above all, he wants a pumpkin—a huge pumpkin which will in time be a proper candidate for a jack-o-lantern. And because he is four-and-a-half and has lived through the complete life cycle of a Hallowe'en pumpkin, he knows that the process of becoming is long; that the steps are seed, vine, flower, and fruit; that ripening is slow and almost imperceptible; that sun, rain, day, night, waiting, change, enlargement in the fullness of time, and finally readiness are part of growing—at least part of pumpkin growing. Now the pumpkin seeds lie in their dark nest of earth, getting ready.

He wanted a pansy, too, deep red. And he has one with a ragged bloom on it, set carefully in a corner so it will not be stepped upon. He has smelled and patted the one velvety red flower into tatters. There is a bud, big and promising, which he hopes will open in time for his mother's birthday.

He wants a particular kind of yellow flower, too. But he does not know what to ask for. From the fragments of adult garden talk which drift above his head he thinks the name of it is jello. He wants a cabbage and a tomato plant. He does not like to eat either cabbages or tomatoes but that has nothing to do with growing them. They are as much a part of the social as the nutritional meaning of gardens in his neighborhood.

In the late June afternoon he carries his hoe to his garden. Some time ago he discarded the babyish set of garden tools, the tineless rake, the dull hoe, the little spade fit only for the sand-pile. He now borrows the sharpest and most efficient hoe in the tool house. And he uses it as skilfully as any adult, biting into the earth with sharp, incisive chops.

In the process of hoeing he inadvertently uncovers his lima beans. They do not look like the dry, pale, lumpy things he put in the earth

a short time ago. There is now a softness about them, a swelling and a bursting. One has sent out a tendril. He holds them gently in his palm, examining them with fascinated attentiveness. Then he puts them back in the earth and covers them deeply. He puts a stone over them, to remind himself not to dig in that place.

Neighbors come down the path. He remembers something and looks down uncertainly as they approach. He is suddenly not sure how amiably his unsupervised efforts to cultivate their sweet peas have been taken. At the time it seemed like a fine, cooperative move. Only later did a faint unease overtake him, to be betrayed now in the downcast eyes, the little wrinkled frown between the brows, the tense grip on the hoe handle.

The neighbors are kind. They wish to relieve him of anxiety. They know the ways and understandings of four-and-a-half. They compliment his hoeing and the neatness of his garden. They ask him to consult with them before he helps them next time. They ask him if he would like a calendula for his garden. This, this is what he has wanted and had no words to ask for. He would, and he looks up at them in acceptance, his grip on the hoe relaxing.

He returns to his hoeing. Briskly, neatly he upturns the crumbly earth and enlarges the hole. He hoes with concentration, deeply involved in the rhythm of his work. The contour of his hoeing attracts him.

"Look! Look!" he calls, pointing to the oblong hole. "I've made me a lovely sewer, right in the middle!"

He fills the sewer with water, dipping with a tomato can from a zinc pail which he calls "our silver bucket." When the hollow brims with viscous chocolate soup he smiles with satisfaction. Quickly he strips off his sandals and sox. Into the mess he steps with supreme pleasure. Sitting down he scoops and squeezes and smears this plastic earth he can see and feel and change at will with the pressure of his hands. He takes an experimental taste. Then he begins to plaster the bare portions of his body with the lovely stuff. He is the original pragmatist. Another time he will garden.

Resources in Dramatic Arts

THE FOLLOWING MATERIALS AND ACCESSORIES will be used differently and in varying proportion depending on the age group of the children. They should grow in variety and size as the work in dramatic arts progresses. Do not be discouraged if you cannot start with a complete set. The most fun comes as you add to the different accessories. Try to keep them as neat and sanitary as possible.

A stage is of primary importance in all dramatic arts. It may be only "space" set aside in the schoolroom large enough for performances or an outdoor space transformed into a natural amphitheater. Two simple types of constructed stages are the platform or dias and the enclosed type made of old window shades, painted and suspended from a framework of two-by-four boards. If a school carpenter is available who can build a regular stage you are a very fortunate teacher.

A curtain for the stage adds greatly to the illusion and surprise of dramatic performances. Suggestions are screens, old draperies, yellow muslin decorated with designs in crayon or paint, India print wall hangings or any other material in colorful and suitable pattern that can be bought by the yard. Materials may be suspended from molding, wires or rope. Brass rings or picture clips might be useful. Regardless of the type of curtain used, it should be easily accessible and easily disposable.

Costume box containing masks, headgear, and costumes children make. The children may want to keep their own but make an extra one for the costume box. Other suggestions—scarfs, hats, purses, feathers, jewelry, dresses, shoes, aprons, blue jeans, long trousers, jackets.

Property box containing telephone, toys (dolls, dishes, baby carriage, bats, balls), artificial flowers, discarded sheets, materials, clocks, pillows, scepter. These are just a few suggestions.

Make-up box with powder, rouge, lipstick, eye shadow, eyebrow pencil, burnt cork, grease paint, false noses, mustaches, wigs (homemade

of string or yarn) and most important—cold cream and cleansing tissues.

Loose leaf book for filing poems, short scenes from plays, original skits and pantomimes.

Picture file of colored and black-and-white pictures of costumes, foreign and folk customs and ways, typical types of villages and cities (domestic and foreign), human form (for body positions and facial gestures).

Library containing books of stories, plays, commentaries about plays, methods of acting, producing; storytelling; puppet and marionette making, and choral speaking.

Phonograph record library of stories, plays by great actors and actresses, sectional United States music, folk music of all countries, music to dance to and music that sets a mood for a time or place in history or the world (i.e. *The Minuet*, Grieg's Norwegian dances, Chinese and African).

Physical materials—equipment suitable for dramatic arts and other educational uses. Two or more folding screens—high or low—borrowed, made in the school workshop or purchased. Typewriter, some type of duplicating machine, radio-phonograph combination, art supplies (colored papers, paper bags, paints, crayons, paste, scissors), sewing supplies (sewing machine, needles, thread, thimbles, hooks, buttons), wood-working tools (hammer, saw, nails, screw drivers), orange crates and other types of wooden boxes. One or two lamps for shadow work and lighting effects. A day-light bulb gives a good light.

Puppet stage—handmade or commercial. It is a miniature stage easily constructed. Use a corrugated or wooden box or shadow board; curtains of material or crepe paper; stage sets can be made of paper, cardboard, wood, cloth or a combination of these materials.

Puppets—a cabinet in which as a start there would be one hand puppet, one finger puppet, and possibly one simple string marionette and a mask. Some commercial ones available.

Shadow screen—handmade or commercial. Attach a wooden frame one foot wide by three feet long or a picture frame to a solid base so it will stand. The screen which is attached firmly

to this framework can be of Chinese silk, crepe paper, thin sheeting or similar opaque material. Have a few items for scenery and characters so that children can experiment with the screen.

A large screen can be made by suspending a sheet from a wire. The children themselves can do the shadow play on this screen.

Feltogram—made of heavy cardboard covered with cotton flannel. Have available a few characters to demonstrate its use.

Peep-show and shadow-box—One or two samples to demonstrate the possibilities of these media.

Free material. File of publishers' catalogues of books and plays for children. File of phonograph record companies' catalogues of recorded materials. File of sources of material in the community—library catalogues, newspaper columns on children's books and plays.

Libraries in the following cities keep a file of what is available for children through the commercial agencies—New York, Boston, Cleveland, Detroit, St. Louis, Los Angeles. Probably many other city and town libraries file this material. It is worth your while to consult your librarian.

People and community resources. Check your own community carefully to find people who are interested in various phases of dramatic arts, ballet, music. Ask them questions and ask them to talk to your group about their specialties or to help you with your children. Anyone who has ever known the "lure of grease paint" will welcome the chance to help you.

Junior League and other amateur theatrical groups can be found in many towns. Most colleges and universities sponsor some dramatic

work. These as well as fraternal organizations and religious groups might prove useful to the novice who is about to start dramatic arts. It is fun and it's easy. Just start.

Books

Catalogue of Plays for Children and Plays for Theater and Puppetry. By Children's Theater Staff. Association of the Junior Leagues of America, Inc. The Waldorf Astoria, New York City. 50 cents a copy.

An invaluable reference for source materials in plays and information for securing these.

A Handbook for First Puppets. By Bessie A. Ficklen. Frederick A. Stokes Company, New York, 1935.

A good handbook on making and using puppets of particular value to beginners in this field.

Shadow Plays and How to Produce Them. By Winifred H. Mills and Louise M. Dunn. Doubleday, Doran and Company, Inc., New York, 1938.

A practical guide for adults who wish to produce shadow plays for children or aid children in improving their shadow plays.

The Book of Puppets. By Martha Perrine Munger and Annie Lee Elder. Lothrop, Lee and Shepard Company, Boston, 1934.

A valuable handbook for teacher or parent who wishes to help children make their own puppets.

Play Production. By Milton Smith. D. Appleton-Century Company, New York, 1948.

Simple, sensible and practical discussion of all the elements of play making. One of the best books in the field. *Children and the Theater.* By Caroline E. Fisher and Hazel Glaister Robertson. Stanford University Press, Stanford University, California, 1940.

An account of actual experience in play production for and with children.

Theater for Children. By Winifred Ward. D. Appleton-Century Company, New York, 1939.

A helpful reference for those engaged in producing plays for children.

Let's Make A Play. By George F. Willison. Harper and Brothers, New York, 1940.

Help is given here for assisting children at the point where they wish to write plays.

Spring

By ISABELLE ENGLAND

SPRING IS A MIRACLE, DON'T YOU THINK?
When icy streams form a crystal drink
For baby things
And furry things
Which have not learned in fear
To slink because of Man.

Spring is a goddess crowned with flowers
Who softly with her magic powers

Turns to glory this world of ours.
Birds return and nesting high
Train their babies how to fly
Toward Heaven.

EVEN FROGS SING TO THE STARS.
So couldn't we forget the bars
of prejudice, suspicion, greed,
And follow nature in our need of God?

Our Opportunity as Teachers

TWO TRIPS TO EUROPE IN 1947 WERE CONVINCING OF THE CRUCIAL responsibility we as Americans have during the years immediately ahead. To an increasing extent we as teachers need to know world history and to have a consuming interest in world events. As adults and as teachers the responsibility for preparing children to participate in a world society is thrust upon us. To conceive of our task as anything less is to lose an opportunity that is on our very doorstep.

One cannot spend time in Germany, France, and Italy without knowing that the philosophy of America—hope and confidence in the individual—has been injected into torn and tired southwestern Europe. Whether this philosophy fulfills promises vaguely extended will rest upon the psychological readiness which Americans have for sharing their way of life with others. This may seem to be a broad statement of mere words but it is given reality in contact with French, Italian, Dutch, and Belgian spokesmen as well as with thoughtful and analytical Englishmen.

America offers promise, wealth, a sense of well-being, security, and confidence now lacking among the general populace of Berlin, Munich, Paris, Rome, Milan, and even London, though in London for different reasons. The purposeful posture and gait of the average American city dweller are in sharp contrast with that of most European city residents. A continent of people does not emerge from a devastating war with individual self-confidence and with confidence in other persons. Individual security and well-being have been severely shaken.

America approaches the world problem very much as the physician—metaphysical or medical—faces a patient. The patient looks to the physician for counsel, advice, security-giving aid, and for a sharing of his own knowledge and personal poise. Whether the American adults of today and of tomorrow, who face domestic problems complex and difficult of solution, will have the personal integrity and requisite outgoingness to share their heritage with Europe remains a question.

International relationships are involved. Governments must deal with governments with long-range foreign programs. The machinery of international cooperation moves slowly. Individuals, however, can comprehend conditions under which other individuals

are living and do something about it immediately. Friendly understanding and material aid fortunately can and are being extended.

THE AMERICAN EDUCATORS WHO SERVE as consultants to the military government in Germany realize that the reëducation of Germany will be a long and costly responsibility. German children will have to acquire values different from their predecessors if they are to reach out in cooperation and non-aggressiveness. Taught for generations that they are superior as a nation but restricted and abused by others, German youth have been stirred to demand their rightful and dominant place in society. Psychologically, they have been conditioned to be aggressive rather than cooperative.

Our task in the American zone in Germany is for statesmen, educators, social workers, and religious leaders to introduce Germans to new ways of living, to respect for individual contribution, and to intelligent responsibility for cooperative citizenship. The process will be a long one because human behavior has to be re-motivated to different goals before it will change. Americans will have to realize that this will be achieved only with their willing help—material and spiritual. For years to come, this responsibility will persist.

To the thoughtful observer who weighs all the evidence available, Germany seems to offer the contesting ground for democracy and fascism. The battle is still in process. War material is not now involved but ways of living are striving for advantage. Our American children are growing up at a time when democracy as a way of life will have to prove itself.

The challenge to American educators is to be intelligently alert to conditions which promote the mental and physical well-being of children. The extension of democratic values to a war-torn world rests upon the physical and mental readiness of the children growing to maturity in every community. Aid to the children of the world is American education's most effective weapon.

American teachers have a rare opportunity to influence the children and youth of America to an intelligent understanding of what is before them. The sharing of their American birthright of human freedoms can be made a zestful task for American intelligence, ingenuity, and goodwill. American children are capable of learning the processes of cooperative government and of evaluating personal behavior essential to the task of directing material and scientific sources toward social ends.

THE CLASSROOMS AND HOMES OF AMERICA together have an immediate and compulsive obligation to rear a generation capable of giving world leadership in human welfare.—
BERNICE BAXTER, *board of education, Oakland, California.*

Federal Aid and An American Tradition

FROM ITS EARLIEST BEGINNINGS AMERICA HAS STOOD OPPOSED TO special privilege in all of its manifestations. Indeed, special "rights" that were a part of the accident of birth drove many of our forebears to seek a land in which they and their children would be forever free of those elements which limited self-realization in the Old World.

Yet today in the United States a kind of special privilege persists in public education. Millions of children through the accident of residence in school districts with limited financial resources are condemned to inadequate educational programs. A recent study points out that public monies spent per pupil per year range from more than \$200 to \$3.70.¹ Recent trends have widened the gap.

To diminish the educational privilege which residence in favored school districts creates, generous federal aid is indispensable. It is the best partial answer to the discrepancies highlighted by the cost range mentioned above.

At the same time the use of federal funds for private or parochial schools must be opposed categorically. It must be opposed because it would create an undesirable precedent with regard to special privilege for non-public schools.

The three hundred-year-old belief, New England in origin, that free public education is a civic responsibility has become one of our greatest national traditions. It is imperative that this tradition be extended and strengthened.

Privately supported schools, especially those governed in the experimental tradition, have made significant contributions to educational thought and practice. Many will continue to serve as laboratories from which will come ideas and procedures later to be emulated by public education. Nevertheless, federal funds for non-public schools would at best tend to support a kind of special privilege. Often they might support forms of education which by the very fact of their existence imply lack of support for the principles and values for which public schools stand. An appeal to states' rights begs the question and confuses the issue.

THE CHOICE IS DIFFICULT BUT EDUCATORS must recognize that a sound federal aid program cannot lessen privilege on the one hand merely to increase it on the other.—
HAROLD G. SHANE, *superintendent of schools, Winnetka, Illinois.*

¹ *Still Unfinished—Our Educational Obligation to America's Children.* Washington, D. C.: National Education Association, 1948.

Educational Books for Children . . .

Reading and Literature

Silver Burdett Company

45 East 17th St., New York 3, N. Y.

WONDER AND LAUGHTER. *Compiled by Elizabeth H. Bennett, Mabel B. Dowse, Mary D. Edmonds.* Pp. 352. \$1.68.

DREAMING AND DARING. *Compiled by Elizabeth H. Bennett, Mabel B. Dowse, Mary D. Edmonds.* Pp. 384. \$1.72.

HIGH ROAD TO GLORY. *Compiled by Elizabeth H. Bennett, Mabel B. Dowse, Mary D. Edmonds.* Pp. 384. \$1.72.

These three books comprise the reading series, Stories to Remember, suitable for use with middle grade groups. They include stories of many years ago, modern fanciful and realistic tales, humorous tales to chuckle over, adventure tales of land and sea as well as tales of magic—stories that will enrich the supplementary reading program. There is a teacher's guide to accompany each book.

WITH NEW FRIENDS. *By Nila Banton Smith.* Pp. 25. \$1.20.

OVER HILL AND PLAIN. *By Nila Banton Smith.* Pp. 315. \$1.28.

These books are two of several in the Learning to Read, Basic Reading Program. They are attractively illustrated and include stories of outdoor, field and woodland tales; farm and river tales, as well as adventure and animal stories. They seem to be written well within the vocabulary range of second and third grade groups. Many children will find joy in using these basic books.

Scott, Foresman and Company

433 E. Erie St., Chicago 11, Ill.

PATHS AND PATHFINDERS. *By William S. Gray, Marion Monroe, and May Hill Arbuthnot.* Pp. 528. \$1.48.

WONDERS AND WORKERS. *By William S. Gray, Robert C. Pooley and Fred G. Walcott.* Pp. 544. \$1.68.

These two volumes are the basic books for grades seven and eight of the Curriculum Foundation Basic Reading Series. They build upon the earlier books in the series and aim to provide

pupil growth both in and through reading. The selections included in each volume cover a vast area of interests in keeping with the child's enlarged world. The very size of each book might, however, scare off the less accomplished readers.

Each book has an accompanying Think-and-Do workbook and a teacher's edition. Both suggest many ways to stimulate and enliven the reading program of the upper grades.

D. C. Heath and Company

285 Columbus Ave., Boston, Mass.

CONQUEST. Book Two. *By George W. Norvell and Carol Hovious.* Pp. 596. \$2.

CONQUEST. Book Three. *By George W. Norvell and Carol Hovious.* Pp. 597. \$2.

These volumes are two of the six in the Conquest Series of Literature. They are planned for junior and senior high school use. The books have two distinct parts: Part I contains a carefully selected anthology of stories, poems and plays; Part II consists of six special units dealing with motion pictures, radios, choral reading, library skills, reading skills, and newspaper and magazine reading.

The anthology sections of each book contain nine parts. Each of these deals with a specific theme such as "On Being a Champion," "Exploring in Strange Ways," "The Humorous Touch," and "Wander Fever." The selections for each section are carefully chosen. A teacher's manual is also available.

Science

Scott, Foresman and Company

DISCOVERING OUR WORLD. Book I. *By Wilbur L. Beauchamp, Mary M. Williams, and Glenn O. Blough.* Pp. 224. \$1.48.

DISCOVERING OUR WORLD. Book II. *By Wilbur L. Beauchamp, Mary M. Williams, and Glenn O. Blough.* Pp. 256. \$1.52.

These books are two in the Basic Studies in Science Series, a program of science for the middle grades. They have been carefully planned to include a balanced learning program in science. The several units deal with plant and animal life, as well as with various aspects of

physical science. Each unit concludes with "Questions to Answer" and "Things to Do." The attractively colored pictures in these two books are an integral part of the text, explaining and amplifying it.

Ginn and Company

Statler Bldg., Boston 17, Mass.

NEW IDEAS IN SCIENCE. By *Gerald S. Craig and Margaret O. Hyde*. Pp. 361. \$1.44.

GOING FORWARD WITH SCIENCE. By *Gerald S. Craig and June E. Lewis*. Pp. 397. \$1.56.

SCIENCE PLANS FOR TOMORROW. By *Gerald S. Craig and John Urban*. Pp. 429. \$1.72.

These volumes are the last three books in a

new basic science series for grades 1-8, *Our World of Science*. The preceding books were titled *Science All About Us*, *Science Through the Year*, *Science Everyday*, *Exploring in Science*, and *Working in Science* for grades one through five respectively.

This series consists of carefully planned, graded, and balanced units of experiences in natural and physical science. Provision is made for repetition of various areas of content in successive books but on a broader and more comprehensive base. The vocabulary in each volume has been carefully checked so that children can read the material easily.

Many of the illustrations are diagrammatic in nature and serve to interpret and extend the information in the text.

Books for Teachers

HOW TO INCREASE READING ABILITY.

By *Albert J. Harris*. Second Edition. New York: Longmans, Green and Company. Pp. 582. \$4.

So rapid have come the changes in methods of teaching reading that only seven years after its original publication the author has found it necessary to revise his book. He points out that during this time emphasis has shifted from the development of remedial programs to the incorporation of individualized and remedial techniques into everyday classroom instruction. He now gives more attention to reading readiness, methods of teaching beginners, the relation of reading instruction to the activity program, differentiated and individualized methods of classroom instruction, and the development of well-rounded skills and interests.

The original thirteen chapters have been increased to sixteen. Each is devoted to a specific phase of reading and the text is interspersed with cross-references, tables, and illustrations including several forms which the teacher can put to direct use. In addition to chapters on readiness for reading and a survey of reading instruction there is a diagnosis of reading difficulties and remedial techniques. The final chapter outlines a number of interesting and difficult cases of reading disability.

The appendices include an alphabetical list of tests, a graded list of books for remedial reading, publishers' names and addresses.

This book should have a place in the teachers' library of every elementary school and in every

teachers college. The wise teacher will want to possess a copy of her own.—*RUTH MULLER, teacher, Walden School, New York City.*

THE PUPPET THEATRE HANDBOOK. By *Marjorie Batchelder*. New York: Harper and Brothers. Pp. 293. \$3.75.

The Puppet Theatre Handbook is an up-to-date summary of the art of puppetry. The material, first collected for a manual to be used by the U.S. Army in its entertainment and rehabilitation program, describes every phase of puppet planning, production, construction, costume design, play writing, and special effects. The bibliography and supplementary material are complete and the drawings attractive.

In reading this book one is not a little awed and inspired by the very tradition of rich lore which has surrounded puppetry from its origin. The Handbook should prove not only a fine source book but a challenge to encourage the development of puppetry wherever it may be found.—*GEORGIA YORK ENGLUND, Ann J. Kellogg School, Battle Creek, Michigan.*

DISCOVERING DESIGN. By *Marion Downer*. New York: Lothrop, Lee, and Shepard Company. Pp. 104. \$3.

This beautiful book through its exciting photographs of designs in nature and reproductions of design in art will leave the reader with a greater awareness of beauty in our everyday world. The simple, clear text leads the novice toward direct appreciation of design in nature. Art teachers will find the book very useful when working with children.

Books FOR CHILDREN . . .

HOPPITY. By Miriam E. Mason. Illustrated by Kurt Wiese. New York: Macmillan, Pp. 76. \$1.50.

Hoppity is a little goat who likes to taste everything. He gets into many difficulties because of his tasting escapades. However, when you are perfectly sure nothing more can happen he actually tastes a bumble bee! Even this turns out happily for everyone. Little youngsters will chuckle with delight over this story.

A TREASURY OF DOG STORIES. Collected by Frances Cavanah and Ruth Cromer Weir. Illustrated by Wesley Dennis. New York: Rand McNally. Pp. 256. \$2.50.

Twenty-three fascinating stories about all kinds of dogs. Wesley Dennis presents a picture of each dog hero before each story. At the end of the book there is a short biographical sketch or something of interest about each of the many authors who have contributed to this treasury of dog stories.

GOLDFISH. By Herbert S. Zim. Pictures by Joy Buba. New York: William Morrow and Company. Unpaged. \$2.

Any group of children or a single child can have a balanced aquarium by following the clear instructions given in this book. The simple line drawings make it very easy to follow directions. Much scientific information about goldfish can be gained through the joy of preparing an aquarium and seeing that it is balanced. This book is the most explicit and simplest one could wish for.

PIT PONY. By Nina Lloyd Banning. Illustrated by Farrell R. Collett. New York: Alfred A. Knopf. Pp. 167. \$2.

There are so few stories of Wales that it did this reviewer's heart good (for her roots go back to Wales), to read this exciting story of a boy who loved his pony that worked in the coal mines of Wales. This is a boy's story and consequently has all of the drama that goes with fights, fairs, races, and fair play of all kinds. Throughout the whole story the love of the little pit-pony for his master and his master's love for him make a poignant tale.

THE ENCHANTED BOOK. Stories selected by Alice Dalgliesh. Illustrations by Concetta Cacciola. New York: Charles Scribner's Sons. Pp. 246. \$3.

Twenty-one fairy tales from different sources each with a thread of enchantment running through them. The fact that Alice Dalgliesh admits these have been her favorite tales since childhood is sufficient recommendation.

AUGUSTUS CAESAR'S WORLD. Written and illustrated by Genevieve Foster. New York: Charles Scribner's Sons. Pp. 330. \$3.50.

Similar to *George Washington's World* and *Abraham Lincoln's World* in format, this is a story of ideas and events from B.C. 44 to 14 A.D. It tells of Augustus Caesar and his contemporaries—Antony, Cleopatra, Brutus, Cicero, Virgil, Herod, Jesus and others.

Of the three books, this to me is the most fascinating. Told in language simple enough for a twelve-year-old, yet stimulating even to an adult, historical facts come to life.

RETURN TO THE LEVEL LAND. By Dola De Jong. Illustrated by Jane Castle. New York: Charles Scribner's Sons. Pp. 152. \$2.50.

This sequel to *The Level Land* continues the story of the Van Ordt family in Holland two summers after the war. Only through books of this kind can our American children sense even to a small degree what adjustments in living are being made by those who suffered so greatly. This is a splendid picture of human relationships told with sympathetic understanding.

STAR OF INDIA. By Jean Bothwell. Illustrated by Margaret Ayer. New York: William Morrow and Company. Pp. 224. \$2.50.

Miss Bothwell is doing a fine job at helping children understand each other the world over. *Little Boat Boy*, a story of China; *The Thirteenth Stone*, a story of the Rajputs; *River Boy of Kashmir in India*, help our American children to see that regardless of where we live we have much in common. She has done it again in this story of India. Today with India on the threshold of a new era this book has a real mission. It is easy reading and should be enjoyed by both boys and girls from 8 to 14.

News HERE AND THERE . . .

New A.C.E. Branches

Waukegan Association for Childhood Education, Illinois
Erie County Association for Childhood Education, Pennsylvania

Athens Association for Childhood Education, Tennessee
Second Houston Association for Childhood Education, Texas

Morris Harvey College Association for Childhood Education, Charleston, West Virginia

Whitewater State Teachers College Association for Childhood Education, Wisconsin

Kauai Association for Childhood Education, Hawaii

Reinstated

Mecklenburg County Association for Childhood Education, North Carolina

Tulsa County Association for Childhood Education, Oklahoma

Grace L. Brown Resigns

Grace L. Brown director of the Indianapolis Free Kindergarten Society for the past twenty years retired in February. Miss Brown's leadership in the program of this Society has been outstanding. The Free Kindergarten Society though administered by its own board is a cooperating agency of the public schools and administers twenty-five kindergartens throughout the city. Nine of these are in public schools.

Believing that "healthy children are happy children" Miss Brown has worked for the development of an effective health program in cooperation with the city health department and the visiting nurse association of Indianapolis. The services of a physician and a number of nurses now are available to help keep the children both well and happy.

Always interested in the development of teachers Miss Brown has encouraged and made it possible for them to participate in local, state and national professional organizations. She, herself, is an active member of many professional groups. She has been particularly active in the work of the Association for Childhood Education where she has served on the International Executive Board as both auditor and vice-president.

Before going to Indianapolis, Miss Brown taught for eleven years in Teachers College, Columbia University. Later she organized courses for the preparation of kindergarten teachers in the Cleveland School of Education.

Miss Brown is now in California for an extended visit with friends. Later she will return to Indianapolis where says Miss Brown, "I will have the time to catch up on many things I've been wanting to do for a long time."

In accepting with regret and appreciation Miss Brown's resignation, members of the Board said, "The value of Miss Brown's contribution not only to the free kindergartens but through them to the community at large cannot be estimated. It is the hope and expectation that plans which she carefully has laid may be carried out until kindergartens are available to all the children of Indianapolis."

To Sarah C. Brooks

From Agnes Snyder, a former student, comes this tribute to an early leader:

Last spring a group of former students affectionately hung the portrait of Sarah C. Brooks on the walls of the State Teachers College of Towson, Maryland. A few months later on January 16, 1948, Sarah C. Brooks at the age of 92 died in her home state, Missouri. Her work in Maryland covered a brief period of only eight years when from 1902 to 1910 she had served as principal of the Baltimore Teachers Training School. But the influence she exerted was of that peculiar kind that emanates only from a great teacher and is manifested by an immediately recognizable bond among all those who have been the students of that teacher.

It was difficult to get even the most elementary education under the pioneer conditions surrounding Sarah C. Brooks' childhood on the prairies. Spurred by a mighty hunger for knowledge, she steadfastly conquered one obstacle after another until finally with small savings from her first attempts at teaching, she entered the Illinois State Normal School. Out of her struggles grew increasingly her passion for education for all children. It was this that made her view the education of teachers of children as the strategic spot on the education front. So she viewed her work in Baltimore and again later at the City Normal School at Richmond.

The eight years Miss Brooks spent in Baltimore are of particular significance. For Baltimore during this period was a battle ground on which the eternal struggle between the traditionalist and the progressive in education was waged at its fiercest. The focus of the battle was the Baltimore Teacher Training School with Sarah C. Brooks at its head. That teachers of children should need any form of professional preparation at all was an unheard of idea among most of the good citizens of Baltimore at this time. That a high school graduate should be required to take an additional year of study in order to teach children was a proposition deserving only of determined resistance. It was in the midst of such an atmosphere that Sarah C. Brooks opened the eyes and kindled the imagination of young students to the meaning of child growth and development and to the infinite potentialities of teaching. It was these students who wished to perpetuate her memory in her portrait.

The artist did his work well. The face has in it all the indomitable courage, the wisdom, the devotion, and the zeal that kindled in her students a dedication to the teaching of children. A gallant spirit!

Second 1948 A.C.E. Membership Bulletin

The second membership service bulletin for this year, *Adventures in Human Relations*, was mailed in March to all contributing and life members and to A.C.E. branch officers.

Planned for both teachers and parents this bulletin attempts to show that the blueprint of world peace is made in the living we do with each other. How quickly and persistently youth travels the road to peace depends upon those who guide them and their awareness of what makes people human. Some of the pria-

principles that may serve as guides are identified in this bulletin and illustrated by brief stories from everyday experiences.

In these everyday experiences lie the essence of democratic living and the clues to good human relationships. There are stories of Dick, Mary, and of Micha. One story tells of a father who cared enough to play a grand-father's role to please his little daughter. There are Beverly and Charlotte who fought; Sam and Tommy the victims of age-old adult prejudices; and Constancia who brought flowers "to teacher and to God." There is Grandma May who after seventy proves that learning continues throughout life. There are David and Sandra who live in conflicting cultures but whose problems of human relationships are universal and solvable.

This is a bulletin you will want to read aloud with your family and your friends. It will remind you of experiences of your own. It will help you to see how little everyday experiences may be "the road to peace or to conflict."

Those who did not receive *Adventures in Human Relations* as a part of membership service may purchase it from A.C.E. Headquarters, 1201 Sixteenth Street, Northwest, Washington 6, D. C. Price, fifty cents.

Guide in Evaluating the Kindergarten

The 1945-47 Kindergarten Committee of the Association for Childhood Education has completed its work and presents the results in fourteen mimeographed pages under the title, "A Guide to Aid in Evaluating the Modern Kindergarten." There are such headings as the physical set-up, learning experiences, the teacher. Ellen Olson of Chicago Teachers College writes:

This material has been developed to provide assistance to those concerned with developing and evaluating programs for children.

Copies may be obtained from the Association for Childhood Education, 1201 Sixteenth Street, Northwest, Washington 6, D. C. Price twenty-five cents.

National Agencies and Children

A mimeographed bulletin "What Are National Agencies Doing for Children" reviews the programs and services of twenty-six groups who work for children. Current facts on organization, publications, teaching aids, research or studies are given. The material was gathered and assembled jointly by the Division of Elementary Education of the U. S. Office of Education and the Association for Childhood Education. It will be distributed from the A.C.E. Head-

quarters, 1201 Sixteenth Street, Northwest, Washington 6, D. C. Price, twenty-five cents.

National Commission on Children and Youth

Members of the National Commission on Children and Youth met in Washington, D. C., January 28-30 with the chairman, Leonard M. Mayo, presiding. Progress reports of the committees of the Commission were reviewed and plans formulated for a 1950 White House Conference.

For discussion on plans for the proposed 1950 White House Conference members divided into three groups. Among the general recommendations of these groups were these:

that the Conference should be called the 1950 White House Conference for Children and Youth, that the emphasis be placed on accomplishing much for the welfare of children and youth before the Conference convenes,

that state councils and agencies and national organizations be urged to increase their efforts to improve greatly opportunities for children in the two years ahead, that it be emphasized that this is a "Conference in progress," a Conference at which results and ways of achieving them can be reported as incentive to future achievements.

It was pointed out that twenty-eight states now have a committee or council or commission having to do with the welfare of children and youth. It was emphasized that citizens of the state, concerned for children, should inform themselves on the activities of these groups, their programs and their ways of working. Information about the committee, council or commission in your state may be secured from Edith Rockwood, Children's Bureau, Federal Security Agency, Washington, D. C.

The National Commission on Children and Youth was organized in February 1946 as a successor to the National Commission on Children in Wartime. Its membership includes some 100 citizens active as individuals or in national organizations in support of programs for children and youth.

From Krakow

Many members of the Association for Childhood Education have sent educational materials and toys to Emilie Bradbury, a member of the Anglo-American Quaker Relief Mission in Poland. The January news letter of the American Friends Service Committee Program in Poland carries this extract from Miss Bradbury's report:

Down in Krakow we are very happy, for both the Swietlica (Recreation Room) and the nursery school are open at last. In each of these a member of the Quaker Mission works with the Polish personnel in charge, and

(Continued on page 390)

A Geography Readiness Program

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NEWS NOTES

(Continued from page 389)

both projects are run by the Child Welfare Department of the Ministry of Education. The Mission is able to contribute some of the equipment and supplementary food. The Swietlica is organized to give some children proper food and recreation, and a place to study and help with lessons and some of the care which they cannot get at home.

Most of the fifty children of the nursery school seem to live on cheap buns and ersatz coffee, so we have experienced some difficulty in introducing them to a full diet. They are not used to raw vegetables and various soups, but they all enjoy cod liver oil and malt spread on bread which they have every other day. Fresh milk and butter are difficult and too expensive to get, but we are fortunate in having dried milk and soups and baby food containing fats to substitute.

In addition to this development in Krakow, clothing and food have been distributed to many children's homes and some individuals by the four members of the Quaker Mission here.